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BEITRÄGE ZUR VÖLKERKUNDE BRASILIENS

VON

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I. DIE KARAYASTÄMME AM RIO ARAGUAYA (GOYAZ)
II. ÜBER EINIGE VÖLKER AM RIO PURUS (AMAZONAS)

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VORBEMERKUNG.

Das im Folgenden mitgetheilte ethnologische Material ist das Ergebniss einer Reise durch wenig bekannte Gegenden des Inneren Brasiliens, unternommen im Anschluss an die zweite Xinguexpedition Dr. Carl von der Steinens, welche Anfang des Jahres 1887 ausgezogen war, um die noch auf präcolumbischer Kulturstufe lebenden wilden Stämme im Quellgebiete dieses Stromes einem eingehenden Studium zu unterwerfen.

Eins der wichtigsten Resultate dieser Expedition war die endgiltige Lösung der Karaibenfrage. Dass die Urheimat der in ihrer ethnographischen Stellung bisher noch so unklaren karaibischen Stämme nicht im Nordosten Südamerikas, sondern in den centralen Gegenden des Kontinents zu suchen sei, wurde durch die Entdeckung zweier grosser karaibischer Völkerschaften im Xinguquellgebiet, der **Bakairi** und **Nahuqua**, die genauere Untersuchung ihrer Sprachen und die glückliche Auffindung der auf ihre Wanderungen bezüglichen Traditionen ausreichend sicher gestellt. Es galt nunmehr den Spuren jener alten Völkerverschiebungen zu folgen, karaibische Stämme zu finden, welche das verbindende Glied zwischen den beiden weit entlegenen Gruppen dieser grossen Völkerfamilie bildeten. Einige Beobachtungen liessen in den **Karaya**[1]) des unteren Xingu und des mittleren Araguaya ein solches „missing link" vermuthen, von einem erst neuerdings bekannt gewordenen Stamme am linken Ufer des unteren Tocantins den **Apiaka** konnte dies sogar einem kleinen Wörterverzeichnisse nach mit voller Bestimmtheit angenommen werden. Als im Mai 1888 unsere Expedition sich nach Beendigung ihrer Arbeiten auflöste, entschloss ich mich, durch eine Fahrt den Araguaya und Tocantins abwärts bis Para zur Lösung dieser Frage beizutragen.

Nach zweimonatlicher Landreise langte ich im Juli 1888 in Goyaz an, schiffte mich am 21. August zu Leopoldina auf dem Araguaya ein und erreichte Para am 2. November desselben Jahres.

Von der zahlreichen indianischen Bevölkerung des durchreisten Gebietes konnten nur die **Karaya** eingehend untersucht werden. Sie erwiesen sich als eine Nation sui generis, die mit **keiner anderen**, **namentlich nicht mit den Karaiben verwandt**, sich noch jeder Classification entzieht und eigenartig in Sprache, Sitte und körperlicher Bildung isolirt inmitten der umwohnenden grossen wohlcharakterisirten Gêsnationen dasteht.

Die von mir hier erworbene Sammlung ethnologischer Belegstücke, darf trotz mancher Lücken als die erste bezeichnet werden, welche ein einigermassen zutreffendes Bild der Lebens- und Kulturverhältnisse dieses wichtigen bisher fast unbekannten Volkes giebt.

Auch der bedeutendste Gêsstamm, der der **Kayapo**, ist darin durch einige Gegenstände vertreten, die als die ersten, welche von den freien nördlichen Horden dieses grossen Volkes nach Europa gelangt sind, besonderes Interesse beanspruchen.

Die unscheinbaren Stücke der **Anambé**, eines reinen Tupivolks am unteren Tocantins, bei denen der Brasilianer Couto Magelhães seine in dem Werke „O selvagem" mitgetheilten Tupilegenden aufzeichnete, sind nur dadurch von Wichtigkeit, dass sie die ersten und zugleich die letzten uns überkommenen Gegenstände eines Volkes darstellen, welches in Folge einer verheerenden Pockenepidemie nunmehr auf vier Individuen zusammengeschmolzen ist.

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[1]) Die Schreibart **Karaya** statt **Caraja** oder **Kaṛaža** wurde gewählt, weil der Laut j im Munde der Leute selbst wie ein deutsches j (phonet. y) klingt. Der weiche Zischlaut ž kommt in ihrer Sprache nur in der Verbindung dž vor.

[p. 3]

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Als Nachbarn der Anambé hausen weiter im Inland die **Apiaka**[1]), von denen mir nur civilisirte Individuen zu Gesicht kamen. Sie erwiesen sich wirklich als das gesuchte Zwischenglied. Sie sind ein echter den Bakairi sprachlich und somatisch nah verwandter Karaibenstamm, der aber erst seit relativ kurzer Zeit, etwa seit Mitte dieses Jahrhunderts, aus dem oberen Xingu- oder Tapajozgebiet bis an den unteren Tocantins gewandert ist. Wenn Wanderungen in solcher Ausdehnung bis in die Gegenwart hinein stattgefunden haben, so lässt sich für frühere Zeiten wenigstens ihre Möglichkeit nicht in Abrede stellen.

Von Manaos aus unternahm ich Mitte Dezember 1888 einen dreimonatlichen Ausflug in die Urwaldgebiete des mittleren **Purus**, auf dem ich drei der wichtigsten Stämme dieser Gegenden kennen lernte. In Folge der Ungunst der Verhältnisse war die Ausbeute an Sammlungsstücken hier relativ gering. Die Erschöpfung meiner Mittel, namentlich aber der schlechte Gesundheitszustand meiner beiden Begleiter verhinderte die Ausdehnung der Reise bis in die oberen Purusgegenden und nöthigte schon Ende Februar 1889 zur Rückkehr. Immerhin hat auch diese Reise etwas zur Klärung der Völkervertheilung dieser Gebiete beigetragen. Fast alle dortigen Stämme gehören der grossen **Maipure- oder Nu-Aruak-Gruppe** (v. d. Steinens) an und bilden das Verbindungsglied zwischen den Nu-Stämmen Guayanas und Columbias und denen von Bolivien und Matto grosso. Die Feststellung dieser Thatsache hat das bunte ethnographische Bild des centralen Südamerika wesentlich vereinfacht.

Den **Karaya** und den Purusstämmen der **Yamamadi**, **Ipurina** und **Paumari** ist also die nachfolgende Darstellung gewidmet. Alle sonstigen ethnologischen Beobachtungen und Erkundigungen, sowie das gesammte linguistische und anthropologische Material sind besonderen Publicationen vorbehalten.

I. DIE KARAYASTÄMME AM RIO ARAGUAYA (GOYAZ).

Historisches.

Die Karaya werden zum ersten Male erwähnt bei Gelegenheit jenes bekannten Raubzuges, den der paulistische Bandenführer Antonio Pires Campos[2]) um das Jahr 1684 von Cuyaba aus den Rio das Mortes zum Araguaya hinab unternahm. Es wurden damals die später wieder verschollenen und bis auf den heutigen Tag noch eifrigst gesuchten Goldminen der „Martirios" entdeckt, die in der modernen brasilianischen Volkssage eine so wichtige Rolle spielen. Auf dem Rückwege besuchte Pires Campos die „Ilha dos Carajas", die jetzt Bananal oder Ilha da Santa Anna genannte grosse Insel, welche der Araguaya zwischen 13½ und 10½° s. Br. bildet. Zahlreiche Gefangene wurden von hier als Sklaven nach São Paulo geschleppt.

In den vierziger Jahren des vorigen Jahrhunderts veranstaltete der Sohn des Genannten, der von den Goyanern gegen die feindlichen Kayapo zu Hilfe gerufen war, von Goyaz aus eine zweite Sklavenjagd an den Araguaya.

Ueber diese Expedition finden sich nähere Angaben in dem Berichte des Alferes José Pinto da Fonseca[3]), welcher im Jahre 1775 auf Befehl des damaligen Capitão mór von Goyaz José Almeida de Vasconcellos den Fluss besuchte, um friedliche Beziehungen mit den dortigen wilden Stämmen anzuknüpfen, da das Bedürfniss, die Hauptströme der Provinz der Schifffahrt zu eröffnen, sich immer mehr fühlbar machte. Im Juni des betreffenden Jahres erreichte er mit seiner Truppe die Südspitze der Insel Bananal und wusste bald die dort hausenden Karaya für sich zu gewinnen.

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[1]) Ob dieser Name ihr nationaler ist oder ihnen von den Brasilianern gegeben wurde, ist unsicher. Jedenfalls dürfen sie nicht, wie dies vielfach geschehen ist, mit den Apiaka des oberen und mittleren Tapajoz, einem echten Tupistamme, verwechselt werden. Aeusserlich unterscheiden sie sich von letzteren durch ihre Stammestätowirung. Bei den Apiaka des Tapajoz ist die Mundgegend schwarz tätowirt, die des Tocantins sind durch eine blaue Linie, vom äusseren Augenwinkel bis zum Mundwinkel ziehend, charakterisirt.

[2]) Nach Anderen Manuel Pires Campos.

[3]) Rev. trim. Bd. 8, p. 376 ff.

Anfangs begegnete man ihm mit Misstrauen, denn Alles stand noch unter dem Eindruck der Gräuelthaten, die Pires Campos hier 25 Jahre früher verübt hatte. Bald aber brachte es Pinto durch sein kluges menschenfreundliches Auftreten dazu, dass die Wilden sich unter den Schutz des Gouverneurs von Goyaz stellten. Ihr Häuptling Abeonona leistete dem Könige von Portugal den Treueid, dessen Wortlaut in jenem Briefe mitgetheilt wird.

Die Schilderung, welche Pinto von den Karaya entwirft, entspricht noch vollkommen den heutigen Verhältnissen. Durch ihn erhalten wir die erste Kunde von dem grossen, bis heute noch von keinem Reisenden besuchten See im nördlichen Theil der Insel Bananal, an dessen Ufern die Yavahé hausen. Die Zahl der Karaya schätzt Pinto auf neuntausend Seelen in neun grossen Dörfern, von denen drei den Yavahé angehörten.

Im folgenden Jahre ging eine zweite Expedition ab, um auf der Insel bei dem grössten der Indianerdörfer einen Militärposten anzulegen, der den Namen der Colonia da nova beira erhielt.

In der Folge wurden noch weitere derartige Stationen am Araguaya etablirt, einige auch im Gebiete der Sambioa. Aber bei der herrschenden Misswirthschaft verfielen diese Culturcentren sehr bald wieder.[1]) Schon im Jahre 1782 sah man sich genöthigt, 800 Karaya nach S. José de Mossamedes bei Goyaz überzuführen, 1786 wurden andere Schaaren bei Carretão angesiedelt, welche aber nach kurzer Zeit einer Masernepidemie zum Opfer fielen. Auch die Kolonie Mossamedes hatte kein Gedeihen. Pohl fand in den zwanziger Jahren unseres Jahrhunderts den Ort im traurigsten Zustande. Am Araguaya war bald jede Spur früherer Kolonisationsthätigkeit verschwunden. Namentlich ist die Insel Bananal noch heut so unbekannt wie zur Zeit ihrer Entdeckung.

Immerhin blieb das Verhältniss der Karaya zu der eingewanderten Bevölkerung ein ziemlich gutes. Verschiedentlich gelangten Individuen dieses Volkes auf den Handelsschiffen bis Para. Im Jahre 1791 gab daselbst der Häuptling Aribedu dem damaligen Gouverneur dieser Capitanie Auskunft über die Stromverhältnisse des Araguaya. Die kaufmännische Expedition, welche 1792 den Tocantins und Araguaya befuhr, brachte gleichfalls zahlreiche Karaya aus dem Innern mit.

Im Beginn dieses Jahrhunderts brachen dagegen ernste Feindseligkeiten aus. Das neu gegründete Destacament Santa Maria wurde 1813 von den Karaya und den mit ihnen verbündeten Akuä (Chavantes) völlig zerstört.[2])

Längere Zeit hindurch schweigen dann die Berichte, nur ganz beiläufig werden die Karaya von Martius, Pohl und Aug. St. Hilaire erwähnt.

Ausführlichere Mittheilungen erhalten wir erst wieder durch die grosse Expedition Castelnau's 1844. Da der französische Reisende nicht den jetzt ausschliesslich befahrenen linken, sondern den rechten Flussarm östlich von der Insel Bananal befuhr, so lernte er die Karayahi nicht kennen. Auch Yavahé kamen nicht zu Gesicht. Er bezeichnet die Insel irrthümlicherweise als unbewohnt. Dagegen verweilte er einige Tage in den grossen Sambioadörfern. Er fertigte das erste Wörterverzeichniss an, beschreibt auch zuerst die merkwürdigen Tanzmasken, deren eigentliche Bedeutung ihm aber verborgen blieb. Leider gingen seine sämmtlichen Sammlungen in den Kataraktenes unteren Tocantins verloren.

Drei Jahre später kam der brasilianische Beamte Dr. Rufino Theotonio Segurado von Para aus den Strom herauf. Sein vortrefflicher Reisebericht enthält Notizen über die Sambioa, mit denen er gleich oberhalb der Schnelle Carreira comprida zusammentraf. Auch stattete er den Karayahi einen Besuch ab.[3])

Von sonstigen brasilianischen Reisenden hat der um die Araguayaschifffahrt hoch verdiente General Couto Magalhães, der als Präsident von Goyaz bereits im Jahre 1863 auf einer kleineren Reise bis S. José mit den Karaya in Berührung kam[4]), später aber den ganzen Strom zu wiederholten Malen befuhr, am meisten Gelegenheit gehabt, das merkwürdige Volk kennen zu lernen. Er hat jedoch nichts Zusammenhängendes darüber publicirt. Einige zerstreute Notizen finden sich in seinem ersten Reiseberichte von 1863 und in dem Werke „O Selvagem". (Rio de Janeiro 1874.)

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[1]) Casal, Corogr. bras. I, p. 340. — Cunha Mattos, Corogr. de Goyaz. Rev. trim. Bd. 37 I. p. 353.

[2]) Rev. trim. Bd. 25. II. p. 90.

[3]) Rev. trim. Bd. 5 p. 178 ff.

[4]) In dem jetzt nicht mehr bestehenden Aldeamento da Estiva bei Salinas, wo unter Aufsicht eines italienischen Missionars Chavantes und Karaya angesiedelt waren. vgl. Peterm. Mitth. 1876. p. 222.

Im Jahre 1879 untersuchte der Ingenieur Moraes Jardim die schiffbare Strecke des Araguaya von Leopoldina bis Santa Maria. Seinem Berichte [1] ist eine, von seinem Begleiter Dr. Spinola verfasste, im ganzen zutreffende Schilderung der Karayahidörfer beigegeben.

Auch die Reisebeschreibung des früheren Präsidenten von Goyaz Dr. Joaquim Leite Moraes (1882) enthält über die Karaya manches Interessante. Die erste ziemlich vollständige Sammlung ethnologischer Objecte wurde von diesem Reisenden nach São Paulo geschafft. Dieselbe ist jetzt zerstreut, doch gelang es mir von dem Eigenthümer zwei der schönsten Stücke, die Kriegskeulen der bekannten Sambioahäuptlinge Roco und Ambura für das königliche Museum zu erwerben.

Verbreitungsgebiet.

Während man bis vor wenigen Jahren nur die Karaya am Araguaya kannte, wurde durch die erste Xinguexpedition die Existenz anderer Horden derselben Nation am rechten Ufer des mittleren und unteren Xingu nachgewiesen. Ihr Verhältniss zu den Nachbarstämmen und den brasilianischen Ansiedlern der Kautschukdistrikte ist hier jedoch ein durchaus feindliches, so dass bisher jede Annäherung unmöglich war. Am meisten haben die Yuruna von ihren Angriffen zu leiden. Spuren von Kämpfen, verwüstete Wohnplätze und dergleichen traf die erste Expedition v. d. Steinens auf Schritt und Tritt.

Einige von diesen Stämmen herrührende bei den Yuruna erworbene ethnographische Gegenstände lassen keinen Zweifel darüber, dass wir es hier mit echten Karaya zu thun haben.

Durch die zweite Xinguexpedition ist nun ein noch weiteres Hinaufreichen dieser Karaya bis in das obere Gebiet des Stromes wahrscheinlich gemacht worden. Bei den Kamayura (unter 12° s. Br.) wurden Gegenstände erworben, welche angeblich von einem dort unter dem Namen der Aruma bekannten Stamme herrührten; eine zerbrochene Keule, diverse Pfeile, Federhauben, die durchaus mit denen der Karaya identisch sind. Auch der den Kamayura benachbarte Stamm der Trumai zeigte vielerlei mit den Karaya Gemeinsames, z. B. die Sitte der Männer, das Präputium mittelst eines Baumwollfadens über der Glans zusammen zu schnüren, die Bastschürzen der Frauen, welche nur viel schmäler und kürzer sind als die der Karayaweiber, die Federhauben und die Form der Pfeilschleuder. Doch lassen die Sprachen beider Stämme keinerlei Verwandtschaft erkennen.

Die Karaya des Araguaya stehen mit denen des Xingu in keiner Verbindung mehr. Beide sind von einander getrennt durch die grossen kriegerischen Gêsnationen der Kayapo und Akuä (Chavantes), die sich schon seit langer Zeit da zwischen sie geschoben haben.

Ihre **Wohnsitze** liegen am mittleren Stromlaufe des Araguaya zwischen der Mündung des Rio Crixas und der ersten grossen Schnelle S. Miguel, wo der Fluss die Bergzüge durchbricht oder umfliesst, welche die nördliche Abdachung des grossen innerbrasilianischen Plateaus einfassen.

Schon unter 15° s. Br. tritt er in eine weite, von alluvialen Bildungen erfüllte Ebene ein, welche bis gegen S. Maria (9° 30') hin im Ganzen immer denselben Charakter darbietet. Flache dichtbewachsene Inseln im Strome, die Ufer eingefasst von Sanddünen, hinter denen auf höherem Terrain ein üppiger Waldstreif sich erhebt, der aber wie überall in der Zone der „Campos“ nur eine geringe Breite hat und bald trockenem mit krüppligen Bäumen bestandenen Campland oder weiten bei hohem Wasserstande überschwemmten sumpfigen Ebenen der sogenannten Pantanaes Platz macht. Unzählige durch schmale Furos mit dem Strom communicirende, ebenfalls von Wald und Sümpfen eingefasste Lagunen begleiten ihn.

Die merkwürdigste hydrographische Bildung, die den Araguaya auszeichnet, ist seine Theilung unter 13° 25' s. Br., wo seine beiden Arme die grosse flache über drei Breitengrade sich erstreckende Insel Bananal einschliessen. Von Itacaiu, 80 km oberhalb der Mündung des Rio vermelho, bis S. Maria, ca. 140 km unterhalb der Wiedervereinigung der beiden Arme, ist der Strom zu jeder Jahreszeit für kleinere Dampfer schiffbar. Der erste derselben, welcher augenblicklich allein noch in Thätigkeit ist, wurde im Jahre 1869 durch Couto Magelhães über Land vom oberen São Lourenço nach dem Araguaya geschafft.

Bergzüge treten auf dem linken Ufer erst unter 11° 15' s. Br. an der Mündung des Tapirapé näher an den Fluss heran. Es erhebt sich hier ein in der Mythologie der umwohnenden Stämme bedeutsamer zweispitziger Kegelberg. Vom Presidio S. Maria ab werden beide Ufer höher. Der felsige Untergrund tritt zu Tage. Steinbarrieren durchsetzen den Fluss an verschiedenen Stellen, ohne indess sein Bett erheblich tiefer zu legen. Gegenüber von S. Maria auf dem linken Ufer liegt in ca. 20 km Entfernung die langgestreckte Serra dos Cayapos. Endlich tritt der Strom bei der Cachoeira de S. Miguel mit entschiedener Senkung in das Bergland ein. Er bildet hier ausser der genannten Schnelle noch die Carreira comprida und Cachoeira grande, durch welche er wieder in ebneres Terrain übergeführt wird, bis er endlich nach Aufnahme des Tocantins von rechts her den letzten und grössten Plateauabfall durch die gewaltigen Kataraktenketten Tauiri grande und Itaboca überwindet.

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[1] O rio Araguaya, relatorio de sua exploração. Rio de Janeiro 1880.

Bis zur Einmündung des Tocantins trägt die ganze Stromlandschaft durchaus den Charakter der Campos. Kulturfähiges Land findet sich nur an den Wasserläufen, am ausgedehntesten natürlich am Hauptstrome selbst, dessen üppiger Galeriewald hier eine Fülle werthvoller Nutzpflanzen und für mancherlei Kulturen ergiebigen Boden darbietet. Für den Mais und die Maniokwurzel sind die höheren Ufergegenden unterhalb S. Maria besonders gut geeignet.

Das Leben der Anwohner ist bestimmt durch die scharfe Sonderung des Jahreszeiten. Die regenlose Periode dauert von Mai bis Ende September, weiter nördlich noch bis weit in den October hinein. Allenthalben liegen dann weite Sandbänke (Praias) frei, auf welche die Sonne Tag für Tag glühend herniederstrahlt. Es ist für die Indianer die eigentliche Zeit des Stromlebens. Der Fischfang beherrscht dann alle Interessen. Mit dem Beginn des November hat die Regenzeit meist schon mit Macht eingesetzt, im Dezember und Januar hat der Fluss seinen höchsten Stand, 10—12 m über dem niederen Niveau. Von Ufer zu Ufer erfüllt dann ohne Unterbrechung eine gewaltige Wassermasse das Bett, die angrenzenden niederen Ebenen weithin überschwemmend.

Schwärme lästiger Insecten, Moskitos und Pium, die in der Trockenzeit gänzlich fehlen, erfüllen nun die Luft. Der Indianer ist genöthigt, sich auf das höhere Terrain zurückzuziehen, wo er dann der Feldbestellung, allenfalls der Jagd obliegt. Fischfang kann in dieser Zeit nur in den Lagunen betrieben werden.

Nimmt das Wasser ab, so sind am mittleren Araguaya, wo ausgedehnte Sümpfe den Strom begleiten, bösartige Fieber nicht selten.

Horden. Die Karaya des Araguaya theilen sich in die drei grossen Tribus der Yavahé, Karayahi und Šambioa, die zusammen etwa 4000 Köpfe zählen dürften. Die Ersteren bewohnen das Innere der noch gänzlich unbekannten Insel Bananal. Wir wissen von derselben nur soviel, dass sich in ihrem nördlichen Theile der grosse See befindet, an welchem die drei Dörfer der Yavahé liegen. Derselbe hat einen Abfluss in den östlichen Arm (Furo) des Araguaya, an dessen Mündung das letzte Mal im April 1888 einige dieser Wilden angesprochen wurden. Aufgesucht hat sie hier indessen noch Niemand, obwohl sie mehrfach ihr Verlangen bekundet haben, mit den Kolonisten in Verkehr zu treten. Sie bedürfen eben dringend eiserner Werkzeuge, die ihnen jetzt nur spärlich durch Vermittelung der Karayahi zugehen. Auf den Dörfern der letzteren trifft man gelegentlich einige Yavahé an. In grösserer Anzahl verlassen sie ihre Schlupfwinkel nicht gern, da sie mit Recht die Einschleppung epidemischer Krankheiten fürchten.

Am Westarm des Araguaya im Bereich der schiffbaren Strecke von S. José unterhalb der Crixasmündung bis in die Gegend von S. Maria leben die Karayahi in 12—15 Dörfern von verschiedenem Umfange. Ihre nördlichste Niederlassung bei S. Maria wurde im Jahre 1881 von den Kayapo des linken Ufers überfallen und gänzlich zerstört. Sie haben sich seitdem mit ihren Ansiedlungen nicht weit über die nördlichste Spitze der Insel Bananal hinaus gewagt. Ihre weitesten Excursionen gehen unterhalb S. Maria bis zur kleinen Schnelle Joncon (d. h. es ist zu Ende).

Dem Verkehr auf dem Strome leisten sie wichtige Dienste durch Holzfällen für den Dampfer. Als Bezahlung erhalten sie Messer und Aexte, welche sie ihrerseits an andere Stämme, wie die Yavahe und Tapirapé, weiter verhandeln. Verständigerweise hat man bei Einrichtung der Dampfschiffahrt von vorn herein Sorge getragen, mit den Wilden auf gutem Fuss zu bleiben. Das Verdienst, dieses vortreffliche Verhältniss eingeleitet und seit 20 Jahren aufrecht erhalten zu haben, gebührt dem wackren Kommandanten des Dampfers, dem für die Erforschung des Araguaya so hoch verdienten Sebastião de Freitas. Seinem uneigennützigen, menschenfreundlichen Wirken ist es zu danken, dass vielleicht nirgendwo in Brasilien so gute Beziehungen zwischen der Urbevölkerung und den Ansiedlern bestehen wie hier.

Freilich ist auch für die Karayahi der Contact mit der „Civilisation" nicht ganz ohne Folgen geblieben. Im Vergleich mit den unabhängigen Šambioa machen sich in ihren Dörfern ein gewisser Mangel an Ordnung und Sauberkeit, geringere Sorgfalt und Geschmack in ihren Artefacten bemerkbar. Gleichwohl ist bei ihnen noch eine Fülle der interessantesten ethnologischen Objecte vorhanden. Wurden doch gerade die wichtigsten Stücke der Sammlung bei ihnen erworben.

Ihre materielle Lage kann nicht als besonders günstig bezeichnet werden. Die niederen Stromufer ihres Gebietes sind den Ueberschwemmungen so sehr ausgesetzt, dass sie nur in beschränktem Masse Ackerbau treiben können. Auf das höhere linke Ufer wagen sie sich nur vorübergehend aus Furcht vor ihren schlimmsten Feinden, den Akuä und Kayapo.

Die dritte grosse Karayahorde ist die der Šambioa, über welche Castelnau die ersten genaueren Nachrichten brachte. Sie besitzen vier grössere Dörfer zwischen der Schnelle Pau d'arco und der grossen Cachoeira de S. Miguel. Ihre Jagdzüge erstrecken sich jedoch bis jenseits der Cachoeira grande, in früheren Zeiten bis an das Gebiet der Apinages bei dem heutigen São Vincente, von wo die zunehmende Besiedelung sie verscheucht hat. Die Felssculpturen der sogenannten Martiriosinsel zwischen der Carreira comprida und Cachoeira grande sind jedenfalls das Werk ihrer Vorfahren. Da bereits die ersten Araguayafahrer dieser „Inschriften" als Documenten hohen Alters Erwähnung thun, so müssen die Karaya mindestens seit dem 16. Jahrhundert in diesen Gegenden sitzen (s. S. 45 ff.).

Innerhalb des Šambioagebiets, wo der Strom nicht mehr für Dampfer schiffbar ist, finden sich zur Zeit keine brasilianischen Ansiedlungen. Die Wilden sind somit ganz auf den Tauschhandel mit den wenigen alljährlich vier- bis sechsmal passirenden grösseren Ruderbooten oder den kleinen Fahrzeugen, welche die Communication mit São Vincente unterhalten, angewiesen. Sie liefern den Reisenden hauptsächlich Hangematten, Feldfrüchte und Hühner, haben im übrigen aber ihre vollkommene Unabhängigkeit bewahrt. Unter weit besseren Existenzbedingungen als die Karayahi lebend, stehen sie hinsichtlich ihrer Agricultur auf einer höheren Stufe als selbst die civilisirten Anwohner des Stroms.

Mit den Kayapostämmen des linken Ufers der Kradaho, Ušikriñ u. a. leben sie in erbittertster Fehde. Zahlreiche geraubte Weiber und Kinder der letzteren finden sich in ihren Dörfern. Doch werden dieselben im Ganzen gut behandelt, die Kinder sogar ohne Weiteres in den Stamm aufgenommen.

Das Verhältniss der Šambioa zu den Ansiedlern ist nicht immer sehr friedlich gewesen. Indessen konnte schon Castelnau constatiren, dass diese Indianer nicht den schlimmen Ruf verdienten, in dem sie damals bei den Goyanern standen. Die Hauptschuld an den vorgekommenen Missethaten ist jedenfalls auf Seiten der Fremden zu suchen.

Entschieden feindselig war ihre Haltung in den siebziger Jahren, wo der berüchtigte Häuptling Roco mehrfach Reisende überfallen und niedergemetzelt hat.

Heute sind es nur noch die Bewohner des zweiten Dorfes, die den Fremden unfreundlich empfangen. Weiber und Kinder werden in Sicherheit gebracht, die Krieger stehen drohend, mit Bogen, Speeren und Keulen bewaffnet, am Ufer und lassen sich kaum zum Tauschhandel herab. Auf den übrigen Dörfern liess unsere Aufnahme wenig zu wünschen übrig, wenn es erst einmal gelungen war, die fliehenden Weiber zur Umkehr zu bewegen.

Immerhin ist im Verkehr mit den Šambioa Vorsicht geboten. Sie werden zwar schwerlich gut bemannte und bewaffnete Boote anzugreifen wagen, aber bei der grossen Entfernung der Dörfer vom Landeplatz kann der Reisende, der unbewaffnet — nur so wird er zugelassen — ihre Hütten besucht, bei plötzlich sich erhebenden Streitigkeiten in eine recht missliche Lage kommen.

Der Empfang auf den Landeplätzen gestaltet sich in der Regel zu einer höchst malerischen Scene. In Schaaren strömen die nackten braunen Gestalten herbei, viele abenteuerlich schwarz und roth bemalt, das Gesicht oft mit einer dicken Lage Russ bestrichen, die einen zierliche Federdiademe auf dem Haupt, die andern das in langem Zopf herabhängende Haar mit Büscheln im Winde flatternder Ararafedern verziert. Alle sind bewaffnet mit langen federgeschmückten Speeren, Keulen, Bogen und Pfeilen. Ohne wildes Geschrei, in würdevoller Ruhe wird parlamentirt, wobei die Ankömmlinge den Wilden zunächst ihre Feuerwaffen zeigen und nachdrücklich auf etwaige Hinterlader und Revolver [illegible], die niemals verfehlen, einen tiefen Eindruck zu machen. Der Häuptling versichert einmal über das andere: Karaya amigo tori, ahi mentira não tem! Der Karaya ist Freund des Weissen (*tori*), hier giebts keine Lüge! und es beginnt sofort der Tauschhandel (Taf. IV. 2).

Hat man erst ihr Vertrauen erworben, so gestaltet sich der Verkehr ganz ungezwungen, namentlich den Männern und Knaben gegenüber. Die kleinen Kinder und besonders die jungen Mädchen sind sehr scheu und verkriechen sich gewöhnlich in eine Ecke ihrer Hütte, das Gesicht krampfhaft mit den Händen bedeckend. Niemals wird der Fremde durch Betteln belästigt. Auch Diebstähle sind äusserst selten.

Sprache.

Es wurde ein ziemlich ausführliches Vocabular, sowie eine Anzahl kurzer Sätze aufgezeichnet, aus denen sich jedoch vorläufig nur wenig über den grammatischen Bau dieses Idioms ergiebt. Die äusserst undeutliche Sprechweise der Leute, die kaum eine Bewegung der Lippen wahrnehmen lassen, ihre Unfähigkeit, das einmal gesagte exact zu wiederholen und endlich das durch Häufung von Vocalen und Zungenlauten begünstigte Verschlucken der Endsilben erschweren die linguistische Aufnahme ungemein. Sicher ist, dass diese Sprache keiner der bis jetzt bekannten Brasiliens verwandt ist, obwohl einzelne Wortähnlichkeiten mit Gêsdialecten vorkommen.

Ihre bemerkenswertheste Eigenthümlichkeit ist das Bestehen einer besonderen Männer- und Weibersprache, wie sich dies in ähnlicher Weise bei den Guaicurus und Chiquitanos findet. Indessen sind nur wenige Wörter gänzlich verschieden, bei den meisten ist die Form nur unwesentlich modificirt. Wo z. B. im Männerdialect zwei Vokale auf einander folgen, steht zwischen beiden im Weiberdialect ein k. So heisst

Regen ♂ *biu*, ♀ *biku*, Mais ♂ *mahi*, ♀ *maki*.

Bisweilen hat das weibliche Wort nur eine Endsilbe mehr u. s. w. Wahrscheinlich haben die Weiber nur eine alterthümlichere Form der Sprache beibehalten. Die im Text vorkommenden cursiv gedruckten einheimischen Worte sind, wo nicht ausdrücklich etwas anderes bemerkt ist, auf der Endsilbe zu betonen.

Aeusseres. Kleidung. Zierrath.

Ihrer körperlichen Erscheinung nach repräsentiren die Karaya einen der schöneren Typen unter den Stämmen Brasiliens. Von Statur sind sie nicht besonders kräftig, eher mittelgross und gracil, aber der schlanke Wuchs, das Ebenmaass ihrer Glieder, die stolze Haltung lässt sie grösser erscheinen als sie wirklich sind. Ihre bedeutende Muskelkraft, die Elastizität und Gewandtheit ihrer Bewegungen kommen ganz besonders bei den Ringkämpfen, ihrem beliebtesten Sport, zur Geltung. Sehr stark ist wie bei allen Indianern die Nackenmuskulatur entwickelt, welche sie befähigt, mittelst eines Stirnbandes enorme Lasten zu tragen.

Die Schädelbildung ist constant hypsidolichocephal, ohne besonders hervortretende Prognathie. Das Fehlen von Augenbrauenwülsten giebt dem Gesicht etwas Offenes. Auffallend klein ist die horizontal oder leicht schräg gestellte Lidspalte, die indess dem Gesichte wegen der stets sehr kräftig vorspringenden Nase kein eigentlich mongoloides Gepräge verleiht. Die Nase selbst setzt sehr weit unten an. Der Rücken ist schmal, stark convex mit etwas hängender Spitze. Die Flügel sind meist etwas heraufgezogen, so dass die runden Nasenlöcher nach vorn gerichtet erscheinen.

Die Weiber stehen den Männern an Grösse bedeutend nach, sind aber gleichfalls wohlproportionirt. Ihre Formen neigen in der Jugend etwas zur Fülle. Ungemein zierliche Hände und Füsse, tadellose Form der Büste kommen fast allen jüngeren Individuen zu; doch verlieren sie wie alle Indianerinnen ihre Reize sehr frühzeitig, zumal das lange Säugen übermässige Verlängerung der Brüste bewirkt. Bei älteren Weibern fällt besonders die schwache Entwickelung der unteren Extremitäten und der watschelnde Gang der einwärts gekehrten Füsse unangenehm auf.

Die eigentliche Hautfarbe der Karaya ist auf den ersten Blick schwer zu bestimmen. Der Aufenthalt auf den sonnendurchglühten Praias hat das helle Gelbbraun ihres Teints, welches man nur noch unter ihren grossen Baumwollmanschetten und Kniebinden constatiren kann, in ein dunkles Kupferbraun verwandelt. Selbst dieses ist bei vielen Individuen nicht leicht zu sehen wegen der im weitesten Umfang angewendeten Körperbemalung (Fig. 1). Von Kopf zu Fuss roth oder schwarz angestrichne Leute sind nicht selten. Andere combiniren die schwarze und rothe Färbung zu Mustern, welche fast den Eindruck europäischer Kleidung erwecken. Am beliebtesten sind schwarze Strichverzierungen im Gesicht und an den Extremitäten.

Zur Körperbemalung werden verwendet:

1. Urucu *([illegible])*. Paste aus den rothen Beeren der Bixa Orellana.
2. Der aus den Samen des Genipapo (Genipa brasiliensis) gewonnene blauschwarze Farbstoff *([illegible])*.
3. Russ. Derselbe wird entweder einfach von den Kochtöpfen abgekratzt und in das Gesicht gerieben oder er dient, mit Genipapo vermischt, zur diffusen Bemalung des ganzen Körpers.

Die Strichornamente werden mit den Fingern oder Holzstäbchen aufgetragen, die diffuse Färbung mittelst eines Lappens.

Das straffe oder wellige schwarze Haar wird von beiden Geschlechtern über den Augenbrauen grade abgeschnitten, während es hinten über den Nacken herabhängt. Stutzer legen bis zum Wirbel einen ca. 3 cm breiten Scheitel an, lassen die verkürzten Wirbelhaare borstenartig abstehen und binden den hinten herabfallenden Theil mittelst Baumwollschnüren zu einem Zopf zusammen, an dessen Wurzeln die Männer bisweilen noch eine Garnitur von blauen Arara- oder schwarzen Mutumfedern befestigen *([illegible])*.

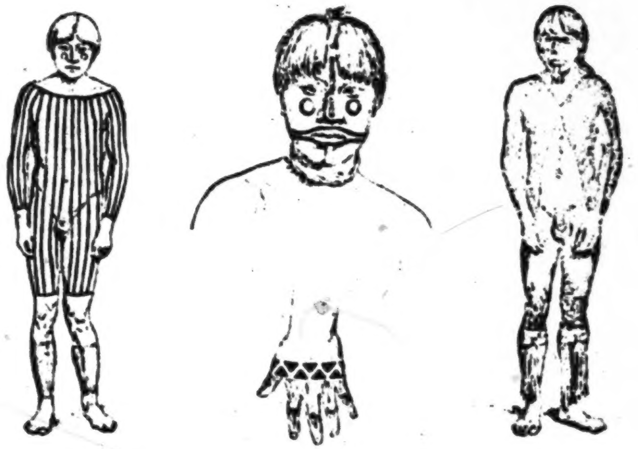

Fig. 1. Körperbemalung

In den durchbohrten Ohrläppchen tragen beide Geschlechter für gewöhnlich 15—20 cm lange Rohrstäbchen.

Der **Pflock in der Unterlippe** *([illegible])* kommt nur den Männern zu. Er besteht aus dem leichten, blättrigen Holz des Piuvabaumes und ist entweder mit kurzer Spitze schräg abgeschnitten oder läuft in eine lange bis auf die Brust herabhängende dünne Lamelle aus (Fig. 2, b).

Knaben tragen statt dessen vorwiegend kleine T förmige Muschelstückchen *([illegible])* (Fig. 2, d).

Der kostbarste Lippenzierrath, der nur bei festlichen Gelegenheiten getragen, sonst aber sorgfältig in Baumwolle gewickelt aufbewahrt wird, ist ein langer schwerer **Steinpflock** *([illegible])* aus hyalinem oder rosenfarbenem Quarz, dessen T förmiges Ende durch die Unterlippe gesteckt wird, während der konische Knopf nach unten herabhängt (Fig. 2, a). Von den vier Exemplaren der Sammlung besitzt das grösste eine Länge von 17,5 cm.

Diese Lippensteine, von denen bisher nur wenige in europäische Sammlungen gelangt sind, verfertigen die Karaya nicht selbst, sondern tauschen sie von dem Tupivolke der Tapirapé am gleichnamigen linken Nebenfluss des Araguaya ein. Die Bergketten des linken Stromufers, wie die Serra dos Cayapos sind reich an diesem Material. Ein in S. Maria erworbener Steinpflock der Koyapo ist kürzer und mit stumpf auslaufendem verjüngtem Ende (Fig. 2, c).

Die **Tätowirung** beschränkt sich auf das Stammesabzeichen, welches beide Geschlechter auf den Wangen tragen: ein blauer Ring von 10—15 mm Durchmesser (*auϑamanurē*) dicht unter dem unteren Orbitalrand.

Im Ganzen zeichnen sich die Karaya durch sorgfältige Körperpflege aus. Sie baden täglich mehrere Male. Das Haar ist stets sorgfältig gekämmt. Im Gesicht und am Körper werden alle Härchen ausgerupft. Zum Haarschneiden dient schon allgemein die Scheere, während man früher Piranhazähne dazu verwendete.

Kleidung. Die Männer gehen völlig nackt, schnüren aber die Vorhaut über der Glans penis mittelst eines schwarzen Baumwollfadens wurstzipfelartig zusammen (Taf. I. 1). Die Weiber tragen das *mani*, eine Art Schärpe aus dem Baste des Jangadabaumes (Apeiba Jangada). In Wasser eingeweicht und mit flachen Steinen geklopft und getrocknet, erreicht er einen hohen Grad von Geschmeidigkeit und ein weissglänzendes fast stoffartiges Aussehen, sehr ähnlich den in gleicher Weise hergestellten polynesischen Tapazeugen. Ein spannenbreites, 1½ m langes Stück wird um die Hüfte gelegt, beide Zipfel von hinten nach vorn zwischen den Beinen durchgezogen und unterhalb des Nabels zusammengeknotet, so dass die Enden bis auf die Füsse herabfallen. Beim Niedersetzen werden dieselben nach hinten unter das Gesäss zurückgeschlagen (Taf. I. 2).

Ergänzt wird dieses primitive Kostüm durch verschiedene Arm- und Beinbinden, welche eine besondere Stammeseigenthümlichkeit darstellen.

Bald nach der Geburt werden dem Kinde Unterarm und Unterschenkel mit dicken schwarzen Baumwollschnüren (*aϑoirubē*) umwickelt, während eine ebenfalls schwarze 5 cm breite Binde den Leib umhüllt (*waitekani*) (Taf. VII. 3 u. 4).

Einige Monate später legt man ihm um Hand- und Fussgelenke die breiten gestrickten Baumwollmanschetten (*deši*), während schmälere mit nach vorn herabhängenden Quasten versehene Binden unter dem Knie befestigt werden. Erstere sind cylindrisch, 5 bis 6 cm breit, mit krempenartig vortretenden verdickten Rändern, letztere glatt und nur 1—2 cm breit. Mit zunehmendem Wachsthum werden diese Bänder allmählich durch grössere ersetzt (Taf. VII. 6 u. 8).

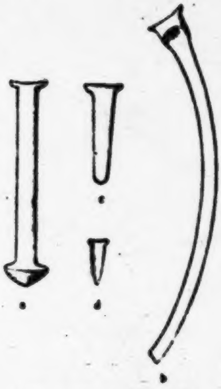

Fig. 2. Lippenornamente (½).

Die Knöchelbinden tragen die Knaben bis nach erfolgter Lippendurchbohrung, die Mädchen dagegen bis zu ihrer Verheirathung. Die Manschetten, die bei den Erwachsenen fast den ganzen Vorderarm bedecken, werden ebenso wie die Kniebänder von beiden Geschlechtern erst nach der Hochzeit, von den Frauen meist nicht vor dem ersten Kindbett abgelegt. Beim Tode eines der beiden Ehegatten zieht der überlebende dieselben wieder an.

Die scharfe äusserliche Sonderung der ledigen Personen von den verheiratheten durch derartige Abzeichen liegt, wie wir weiterhin sehen werden, auch tief in dem ganzen socialen Leben dieses Volkes begründet. Von sonstigen Schmuckgegenständen wird weiter unten die Rede sein.

Zu den Kleidungsstücken ist noch ein den Karaya ganz eigenthümlicher Gegenstand zu rechnen, das „*riri*", von den Brasilianern fälschlich „rede" (Hängematte) genannt, auch von Castelnau und Martius so bezeichnet (Taf. VII. 1).

Dieses Baumwollgeflecht sieht zwar einer wirklichen Hängematte sehr ähnlich, wird aber nicht als solche verwendet und überhaupt nicht aufgehängt, besitzt dazu auch keinerlei Schnüre. Es dient vielmehr bei Tage als Umhang, Nachts als Unterlage beim Schlafen auf dem Boden. Das eine Ende wird kapuzenartig über den Kopf gezogen, während das andere das Gesäss bedeckt. So gehört das *riri* gradezu zur Nationaltracht. Nicht nur die Erwachsenen, sondern auch die kleinen Kinder sieht man damit herumstolziren, selbst den kleinen Thonpuppen der letzteren fehlt es nicht. An Schnüren aufgehängte Matten sind nur als Wiegen für Neugeborene in Gebrauch.

Die Frage, wie die Karaya zu diesem originellen Kleidungsstück gekommen sind, ist von hohem ethnographischen Interesse. Bekanntlich bedient sich ein grosser Theil der brasilischen Stämme der Hängematte nicht. Es sind dies hauptsächlich die den ganzen Osten des Landes erfüllenden Gês-nationen, wie die Kayapo, Akuẽ, Kaingañ, Botocudos u. s. w., sowie die zwar nicht in Sprache, aber durchaus in Lebensweise, Brauch und Sitte mit ihnen übereinstimmenden Bororo. Sie alle schlafen auf dem Boden oder hölzernen Gestellen.

Von den übrigen Hängematten verwendenden Stämmen verfertigen die Karaiben solche aus Baumwolle, die Nu-Aruak aus Palmfaser.

Dieses Verhältniss ist so charakteristisch, dass die An- oder Abwesenheit der Hängematte bei einem Volke, sowie die Art ihrer Anfertigung Hauptmomente für dessen ethnographische Classification abgeben.

Nur die Karaya lassen sich in diesem Schema nicht unterbringen, da sie zwar Baumwoll-Hängematten verfertigen, aber in diesen auf dem Boden schlafen.

Dies lässt vermuthen, dass sie die „rede“ erst neuerdings von einem andern Volke übernahmen, während sie ihre alte Gewohnheit des Schlafens auf der Erde nicht aufgeben mochten.[1])

Höchst wahrscheinlich verdanken sie ihre Matte den civilisirten Brasilianern. So weit diese sich überhaupt der Hängematten bedienen, verfertigen sie dieselben aus Baumwolle. Nun sagt Pinto da Fonseca a. a. O. S. 387, die Karaya benützten die Baumwolle nur zur Herstellung von Fischnetzen und Bogensehnen, seien aber der Webekunst unkundig. Er selbst habe ihnen einen Webapparat construirt und die Weiber in dieser Fertigkeit unterwiesen.

Damit würde im Einklange stehen, dass noch heute die Yavahe der Insel Bananal, bei denen Pinto seine ersten Civilisationsversuche anstellte, als die geschicktesten Weber bezeichnet werden. Die ungemein feste taftartig gewebte „rede“ der Sammlung soll Yavahearbeit sein. Ein Besuch bei ihnen würde diese interessante Frage definitiv entscheiden.

Als bemerkenswerthes Ausstattungsstück der Karaya mögen hier noch die aus Oaguassu-Palmblättern geflochtenen Augenschirme (*godi*) erwähnt sein, mit welchen sie sich vor dem blendenden reflectirten Sonnenlicht beim Marsch über die Sandbänke schützen (Taf. VIII. 10). Auf die Construction von Schutzapparaten nach Art der Eskimo-Schneebrillen sind sie nicht gekommen, wohl aber wissen sie europäische dunkle Augengläser zu schätzen.

Die Ergänzung des Augenschirms zum vollständigen Cylinderhut (*bui*) ist wohl auf europäische Einwirkung zurückzuführen. Es kamen davon im Ganzen zwei Exemplare vor.

Ansiedlungen, Häuser und Hausthiere.

Die Karaya leben nicht wie die Waldindianer des Amazonas und die rohen Jagdnomaden des Küstengebiets in kleinen Trupps von zwei oder drei Familien beisammen, sondern stets in grösseren Gemeinschaften. Nur die südlichsten Karayahi sind aus Mangel an Subsistenzmitteln genöthigt, sich etwas mehr zu vertheilen. In der Umgegend von S. José stösst man zur Trockenzeit fortwährend auf kleine Banden von 8—10 Köpfen. Je weiter man stromabwärts kommt, desto volkreicher werden auch ihre Lager. Einige davon dürften mindestens 150—200 Insassen zählen. Die auf den Sandbänken errichteten Hütten der Karayahi bestehen meistens in grossen über Stangengerüsten ausgespannten Burítifasermatten, ohne Ordnung wie Zigeunerzelte durcheinander stehend (Taf. III. 2).

Nur selten sieht man bei ihnen den charakteristischen soliden Hausbau der Sambioa und dann nur in kleineren Dimensionen, ohne besondere Sorgfalt der Construction. Da alle Abfälle einfach auf dem Boden herumgestreut werden, so wird der Unrath allmählich unleidlich. Das massenhaft sich vermehrende Ungeziefer, insbesondere die Sandflöhe, zwingen schliesslich zum Verlassen des Platzes. In der Regenzeit beziehen die Karayahi festere, mit Burítiblättern gedeckte offene Ranchos am hohen Ufer, die sich in ihrer Form sonst nicht von den bei der brasilianischen Bevölkerung üblichen unterscheiden.

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[1]) Mit Recht sagt daher der anonyme Verf. eines alten Reiseberichts der Revista trim. Bd. 25. p. 511. Estes indios dormem em suas redes e da mesma rede fazem cobertor. Esta idea não é innata nem despertada pela necessidade. Elles aprenderão de alguem.

Sehr viel sorgfältiger und zierlicher sind die „Sommerhütten" der Šambioa. Hier bekundet sich der grössere Fleiss, die Betriebsamkeit und der behäbige Wohlstand des freien Sohnes der Wildniss im Vergleich zu seinem in gedrückten Verhältnissen vegetirenden von der Kultur abhängigen „zahmen" Stammesbruder. Nicht ungeordnet, sondern in langen Reihen, förmliche Strassen bildend, machen diese Häuser bei ihrer tadellosen Sauberkeit einen ungemein wohnlichen und freundlichen Eindruck (Taf. IV. 1 u. V).

Wir zählten im ersten Šambioadorf 60, im zweiten 30, im dritten 45 und im vierten 90 Hütten, deren jede von einer oder zwei Familien bewohnt wird.

Die einzelnen Dörfer werden durch besondere Namen unterschieden.

Die Grundform des Hauses ist rechteckig, die schmale Seite mit der Thür der Strasse zugekehrt. Das Gerippe besteht jederseits aus drei oder vier über gabelige Stützen getragenen biegsamen Stangen, welche mit denen der gegenüberliegenden Seite mittelst Sipos zusammengehalten werden und so ein kahnförmig gewölbtes Dach bilden, welches noch durch einige in der Längsrichtung eingepflanzte Verticalstangen gestützt wird (Fig. 3). Diese sowohl wie die gabelförmigen Träger werden je nach Bedarf durch starke Horizontalstangen mit einander verbunden. Dünne Längslatten sind aussen über den Dachrippen parallel zu einander gebracht und dienen als Träger der mächtigen Fiederblätter der Uauassupalme (Attalea spectabilis), welche in mehrfacher Lage eine ziemlich wasserdichte Decke bilden. Ihre Blattfiedern werden auch wohl mit einander zu einem sehr soliden Flechtwerk verschlungen. Diese Geflechte dienen hauptsächlich zur Schliessung der Schmalseiten. Rechts und links von der Thür sind zwei hohe Stangen aufgepflanzt, welche den Palmblattschichten der Vorderseite einen festeren Halt geben.

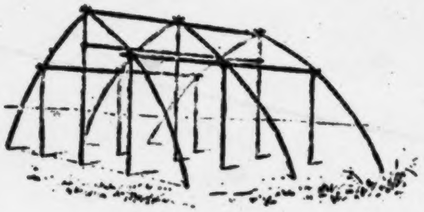

Fig. 3. Hüttenconstruction.

Die innere Ausstattung der Häuser ist ziemlich einfach. Ein Theil des Bodens ist mit Buritimatten belegt, die auch als Schlafunterlage dienen. Ein darunter geschobener glatter Holzcylinder vertritt das Kopfkissen. An den horizontalen Balken hängen die verschiedenen Vorrathskörbe, die Behälter für Schmuckfedern, die fertigen Federzierrathe, Flaschenkürbisse u. s. Bogen und Pfeile stecken in den Dachsparren. Lanzen und Keulen stehen in der Ecke stets zur Hand. Einige schlittenartige Schemel, sowie Töpfe und Cuyenschalen verschiedener Grösse vervollständigen den Hausrath.

In einiger Entfernung vom Dorfe befindet sich die etwas abweichend construirte „Medizinhütte", wo die mysteriösen Tanzmasken aufbewahrt werden. Sie hat die Form eines gewöhnlichen Rancho mit steil ansteigendem Schrägdach und ist auf drei Seiten dicht geschlossen, während die dem Dorf abgewandte Seite weit offen steht. Weibliche Wesen dürfen nicht wagen ihr zu nahen.

Castelnau thut ihrer schon Erwähnung. Couto Magelhães spricht in seinem ersten Bericht von einer Hütte, welche als Arsenal zur Aufbewahrung der Waffen dient. Von einer solchen ist mir nichts bekannt. Offenbar meint er damit dieses geheimnissvolle Heiligthum, dessen wahre Bestimmung man ihm nicht verrathen wollte. Wir werden im Folgenden darauf zurückzukommen haben.

Bemerkenswerth ist noch, dass vor zwei Šambioadörfern auf einem hohen Stangengerüst todte Königsgeier (Sarcoramphus papa) mit ausgebreiteten Flügeln befestigt waren. Wahrscheinlich sollen diese nach Art der holzgeschnitzten Vogelfiguren vor malaiischen Dörfern die Dämonen verscheuchen.

Hausthiere. Bei einer Schilderung des indianischen Hauses dürfen seine thierischen Mitbewohner nicht übergangen werden. Ein echt indianisches Stillleben ist ohne sie nicht denkbar. In ihrer Pflege äussert sich die naive Freude des Naturmenschen am Thier und seinem Treiben. Er betrachtet das Thier als seinesgleichen. Das Gefühl der Zusammengehörigkeit, ja der Verwandtschaft mit der Thierwelt, das sich in den Stammessagen und einem reichen Schatze von Thierfabeln ausspricht, ist ein Hauptcharakterzug des indianischen Volksgeistes. Hierdurch erklärt sich zugleich der oft hervorgehobene Widerspruch, dass der wilde Indianer trotz seiner staunenswerthen Befähigung im Zähmen der wilden scheuen Thiere seines Landes, es niemals zu einer wirklichen Hausthierzucht in unserem Sinne gebracht hat. Die Thiere werden jung eingefangen und aufgezogen, aber nur um ihrer selbst willen, zur Unterhaltung, aus Freude am Umgang mit ihnen, nicht um sie nutzbar zu machen. Sie werden deshalb auch nicht zur Paarung gebracht. Selbst das Haushuhn, welches schon seit langem im domesticirten Zustande zu den Araguayastämmen gelangt ist und sich massenhaft vermehrt, wird als Hausgenosse nicht zur Nahrung verwendet, ebensowenig wie seine Eier.[1]) Neuerdings dient es jedoch als Tauschartikel im Verkehr mit den Reisenden, die auf den ersten Ansiedlungen der Provinz Para das Geflügel mit hohem Profit absetzen.

Von importirten Hausthieren sind Hunde und Katzen bereits weit verbreitet. Dagegen fehlt das Schwein, welches wiederum von den Kayapostämmen mit Vorliebe gezüchtet und verhandelt wird.

Ein grosses Šambioadorf ist immer zugleich eine Art Menagerie. Am meisten macht die Vogelwelt sich bemerkbar. Die grössten und farbenprächtigsten Vögel werden wenigstens insofern ausgenützt, als sie ihr Gefieder für die Federzierrathe hergeben müssen. Die stolzen Araras sitzen als stets alerte Wächter allenthalben auf den Dächern, mit ihrem betäubenden Gekreisch den Fremden schon von weitem begrüssend. Der grosse dunkelhyacinthblaue Macrocercus hyacinthinus ist für die Ornis der Araguaya charakteristisch und stets vertreten, ferner der blaugelbe M. Macao, sowie, wenn auch seltner, der scharlachrothe M. militaris. Natürlich sind auch die kleineren grünen Papageienarten in allen möglichen Altersstufen vorhanden.

Schmuckfedern liefern ausser ihnen noch die Reiher und Störche, wie die glänzend weisse Ardea egretta, der majestätische schwarzköpfige Riesenstorch (Mycteria Jabiru) und der rosenrothe Löffelreiher (A. cochlearis).

Daneben sieht man im buntesten Durcheinander die verschiedensten Entenarten, Steissfüsser, Kahnschnabel, Strausse, Hokkohühner u. s. w.

Viele dieser Vögel sind noch künstlich verschönert. Solche mit weissem Gefieder prangen in rother Bemalung, anderen sind kleine Federquasten an die Flügel gebunden.[2])

Ausserordentlich zahm werden die jung eingefangenen Säugethiere. Man lässt sie entweder von Hündinnen saugen, oder die Weiber nehmen sie auch wohl selbst an die Brust. Von Affen sind Ateles, Cebus und Hapalearten die häufigsten, von Nagern Capivaras und Agutis. Die Stelle des Hausschweins vertreten die Peccaris. In dem vierten Sambioadorfe sahen wir sogar einen völlig ausgewachsenen Tapir umherwandern.

An Reptilien finden sich endlich Schildkröten, Eidechsen und junge Alligatoren. Letztere liegen, an einer Schnur um den Leib gefesselt, in den warmen Wasserlachen der Praias.

Lebensweise. Nahrung und deren Zubereitung.

Die Karaya sind wie die meisten südamerikanischen Stämme in erster Linie Fischer, betreiben aber daneben einen nicht unbedeutenden Ackerbau. Die Hauptzeit für den Fischfang sind die trocknen Monate von Mai bis Oktober, wo die grösseren Fische den tieferen Stellen des Flusses, den sogenannten Poços zustreben, die sich besonders oberhalb der kleinen Schnellen und den hier und da hervortretenden Steinmassen bilden.

Die Fischwelt des Araguaya trägt im ganzen Mittellaufe durchaus schon den Charakter der Amazonasfauna. Der riesige drei Meter lange Pirarucu (Sudis gigas) ist allenthalben häufig, ebenso der Zitteraal (Gymnotus electricus) und der dickleibige mit starkem Knochenschild gepanzerte Pirarara (Phractocephalus discolor). Die Poços wimmeln von gefrässigen Piranhas, in den seichten Stellen am Ufer lauert der nicht minder gefürchtete Stachelrochen, im Sande vergraben, auf seine Beute.

Als die schmackhaftesten Fische werden geschätzt der blaugraue gefleckte Pintado (Pimelodus Sorubim), bis zwei Meter Länge erreichend, der Matrincham, der Tucunaré (Cichla temensis), der Trahira (Macrodon) und die verschiedenen Arten des Pacu (Myletes). Gewisse Fische, namentlich schuppenlose, werden aus abergläubischer Scheu nicht gejagt. Ebensowenig die überall massenhaft vorkommenden Süsswasser-Delphine. Desto eifriger stellt man den Schildkröten und deren wohlschmeckenden Eiern nach.

Zur Hochwasserzeit, wo die Fische in der lehmgelben Fluth nicht mehr leicht zu bekommen sind, bieten die vielen, den Strom begleitenden Lagunen die ergiebigsten Fangplätze. Sie bilden für die grösseren Arten geradezu grosse natürliche Fallen, in denen sie sich leicht absperren lassen.

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[1] Gleiches berichtet Im Thurn, Among the Indians of Guyana p. 69.

[2] Auch die Karaya verstehen die Farbe der Vögel artificiell zu verändern, namentlich Gelbfärbung des Gefieders hervorzurufen. [illegible] konnte über die dabei angewendete Methode nichts näheres ermittelt werden.

Während früher die Fische fast ausschliesslich mit dem Pfeil erlegt wurden, findet jetzt auch die Angel immer mehr Verwendung, da Haken massenhaft eingeführt werden. Indessen ist an vielen Punkten die Angel- und Netzfischerei wegen der zahllosen Piranhas, deren Zähnen keine Schnur und kein Netz widersteht, unausführbar.

Kleinere Fische werden auch in Reusen (*adluriä*), grössere in Stacketen oder eigenthümlichen aus Schlingpflanzen verfertigten Fallen (*drauräri*) gefangen, die ich jedoch aus eigener Anschauung nicht kenne.

Der Fischerei gegenüber spielt die **Jagd** eine viel geringere Rolle, als Diejenigen zu glauben geneigt sind, welche alle Indianer ohne Weiteres als reine Jägervölker ansehen. Grösseres jagdbares Wild ist im tropischen Amerika überhaupt spärlich vertreten und beim Mangel an Feuerwaffen schwer zu beschaffen. Dazu kommt, dass oft der Aberglaube den Genuss des Fleisches gerade der grössten und häufigsten Arten verbietet. So verschmähen die Karaya den Tapir. Ihre hauptsächlichste Beute sind die in allen Uferwäldern häufigen Affen, Wildschweine und kleinen Nager, wie Agutis und Pacas, ferner die kleinen Camprehe. In den Lagunen und Sumpfgebieten der Pantanaes liefert ihnen die in Menge vorkommende Bisamente (Anas moschata) eine treffliche Speise.

Agricultur. Die weite Entfernung der Pflanzungen von den Dörfern stand einem Besuche derselben entgegen. Nach der Fülle vegetabilischer Nahrungsmittel bei den Šambioa zu urtheilen, scheint der Ackerbau auf einer relativ hohen Stufe zu stehen. Die „Wilden“ haben in dieser Beziehung ihre civilisirten Nachbarn weit überflügelt. Eiserne Ackergeräthe haben schon allgemein die ursprünglichen verdrängt.

Die wichtigste Kulturpflanze ist die Manioca, von der sowohl die nährstoffreichere giftige (M. brava) als die weniger ergiebige, aber direkt geniessbare Aipim (M. mansa) angebaut wird. Der frisch gerodete trockene Waldboden der höheren Ufer ist besonders für diese Kultur geeignet.

Nächstdem kommt als Körnerfrucht der Mais in Betracht, der weniger in Substanz als zur Herstellung gegohrener Getränke verwendet wird.

Auf niederem Uferland gedeiht das Zuckerrohr. Zur Trockenzeit sieht man allenthalben auf den Sandbänken die Stecklinge für die nächste Saison eingepflanzt. Besondere Vorrichtungen zum Auspressen des Saftes sind nicht im Gebrauch.

An Hülsenfrüchten fanden sich bei den Šambioa kleine braune Bohnen (Dolichos chinensis), sowie von Para importirte Erbsen (*kommeru*).

In grosser Menge, vortrefflicher Qualität und in verschiedenen Arten werden Caraknollen gezogen. Am häufigsten sieht man die gewaltige eiförmige Pé d'anta (Cara brasiliensis) mit weisser, sowie eine kleinere mit fast violetter Durchschnittsfläche.

Die wilden Nahrungspflanzen und Obstsorten, welche die Flusswälder und Campgehölze liefern, bilden eine erwünschte Abwechselung. Es sind zunächst Palmfrüchte, wie die Nüsse der Oaguassu, die pinienapfelartigen Früchte der Buriti (Mauritia vinifera) und verschiedene kleine Cocosarten, ferner der wilde Cajubaum, die Jabuticaba, die Pitanga, der ölhaltige Piquia (Caryocar brasiliense), diverse Bromeliaceen und endlich die schönste Frucht der Campos, die Mangaba (Hancornia speciosa). Letztere sieht man indess weit seltner als bei den Xingudörfern. Der Baum scheint nicht wie dort angepflanzt zu werden.

Auffallend ist, dass die hier vortrefflich gedeihende Orange nicht cultivirt wird, obwohl die Indianer sie aufs höchste schätzen. Nicht selten unternehmen sie wochenlange Reisen zu den brasilianischen Ansiedlungen, um diese Früchte einzuhandeln. Ein Hauptziel solcher Excursionen ist die Stelle des alten jetzt aufgegebenen Missions- und Militärpostens Chambioas kurz oberhalb der Schnelle von S. Miguel, wo grössere Bestände dieses edlen Baumes sich erhalten haben. Auch Cacao wurde früher von dort geholt.

Erwähnt sei noch der Honig der unzähligen Arten wilder Bienen, dessen Einsammlung, da die Thiere sämmtlich stachellos sind, keinerlei Schwierigkeit bereitet. Das schwarze Wachs, welches in grossen runden zolldicken Scheiben aufbewahrt wird, findet in der indianischen Industrie als Klebstoff Verwendung.

Das einzige Genussmittel der Karaya ist der Tabak (*bóti*). Es ist eine Nicotiana, aber nicht N. tabacum, von leichter Qualität. Die getrockneten Blätter werden in grossen aus Palmblattstreifen geflochtenen rechteckigen Packeten aufbewahrt (s. S. 21) und werden zum Gebrauch zwischen den

Händen zerrieben. Als Pfeife (*arikoko*) dient die aussen glatt geraspelte Fruchtkapsel des Jequitibabaumes (Hymenaea sp.). Ein Exemplar der Sammlung ist in der natürlichen Form aus Holz geschnitzt (Fig. 4 und Taf. I. 1).

Zubereitung der Nahrung. Unmittelbar vor der Hausthür befindet sich der Küchenplatz, umgeben von niederen Stangengerüsten, auf denen die ausgepresste Maniokmasse getrocknet wird. Grosse irdene Töpfe stehen auf Steinen oder thönernen Untersätzen über dem Feuer. Der Boden ringsum ist mit Abfällen bestreut. Diese Haufen sind die Brutstätte lästiger, heftig stechender grauer Fliegen (sog. Mosca da aldeia), die, wenn sie überhandnehmen, zum Verlassen des Platzes nöthigen.

Unermüdlich sind die Frauen den ganzen Tag über beschäftigt mit dem Herbeischleppen von Feldfrüchten, von Brennholz und der Zubereitung der Manioca, Zerstampfen des Mais, Aufschlagen der Palmnüsse und dem sorgsamen Ueberwachen aller der kulinarischen Prozesse, in denen die indianische Hausfrau trotz der Einfachheit der Materialien eine relativ grosse Mannigfaltigkeit zu erzielen weiss.

Das **Feuer** wird noch ganz in der ursprünglichen Weise mittelst des **Bohrers** (*hödi*) erzeugt. Derselbe besteht aus zwei Stäbchen. Das dickere aus dem Holz der Urucupflanze wird am Boden fixirt, nachdem in der Nähe des einen Endes ein flaches mit einem tiefen seitlichen Einschnitt versehenes Grübchen angelegt ist. In dieses wird nun die Spitze des zweiten dünneren Stäbchens aus Taquararohr eingesetzt und unter starkem Drucke so lange quirlend zwischen den Handflächen herumgedreht, bis sich an dieser Stelle eine Aushöhlung bildet, aus der der glimmende Staub durch die Einkerbung seitlich abfliesst und aufgefangen werden kann. Das Verfahren ist also ganz das bei Im Thurn (a. a. O. p. 258) abgebildete und beschriebene. Wie bei der von den Warrau ausgeübten Methode ist auch hier kein besonderer Zunder nöthig. Das geriebene Holz liefert ihn selbst. Zur Entfachung einer lebhafteren Flamme werden trockene Palmblattstreifen mit dem leicht brennbaren, siegellackartigen rothen Harz (*tamarara*) bestrichen und angezündet.

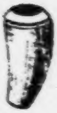

Fig. 4. Tabakspfeife (½).

Natürlich suchen auch die Karaya das Feuer so lange als möglich zu erhalten und erzeugen neues nur im Nothfall. Bei längern Bootfahrten werden stets glimmende Holzstücke auf Sandunterlage mitgeführt.

Fleisch und Fische werden am Spiess scharf gebraten oder direkt auf glühende Kohlen gelegt, bis die oberste Schicht resp. die Haut völlig verkohlt ist. Die Aschentheile derselben machen im Verein mit dem zurückgehaltenen Fleischsaft den Gebrauch des Salzes einigermassen entbehrlich. An europäisches Salz haben nur die Karayahi sich zu gewöhnen angefangen. Salzhaltige Erden, wie sie sich in den Campos an den sogenannten Barreiros finden, so wie die Asche verschiedener Hölzer müssen sonst als Ersatz dienen. Fische werden auch wohl gekocht.

Maiskolben, Aipimwurzeln, Bataten und einige Palmfrüchte röstet man gleichfalls am Feuer.

Die Zubereitung der Manioca ist viel primitiver als bei den Xingu- und Amazonasstämmen. Die Wurzeln werden, mit tiefen Einschnitten versehen, einige Tage zur Maceration ins Wasser gelegt, sodann mit Messern oder scharfen Muscheln von der Rinde befreit und auf dem **Reibholz** (*dranë*), einem ca. 3 cm dicken biconvexen Brettchen mit einigen Reihen kurzer Buritistacheln in der Mitte, zerrieben (Taf. VIII. 4).

Die zerkleinerte Masse wird zur gänzlichen Entfernung des giftigen Saftes, der grösstentheils schon beim Maceriren entwichen ist, mit den Händen, wohl auch unter Zuhilfenahme von Steinen, ausgepresst und mittelst eigenthümlicher aus elastischen Sipos geflochtener Körbchen (*uariri* s. S. 21) gesiebt und ausgewaschen an der Luft getrocknet. Durch Dörren in flachen Töpfen gewinnt man so das auch am Amazonas allgemein verbreitete „Wassermehl“ (Farinha d'agua). In Folge der beim Maceriren eingetretenen Gährung hat dasselbe einen leicht säuerlichen Beigeschmack, ist aber viel haltbarer als die aus der frischen Wurzel bereitete „Farinha secca“ des Handels. Diese Art der Zubereitung scheint aber nicht die ursprünglich bei ihnen geübte zu sein. Häufiger wird nach altnationalem Branch die getrocknete Masse (Puva, *berō*) nach mehrfacher Auslaugung zu dicken laibartigen Klumpen verbacken. Endlich werden auch aus der frisch behandelten Wurzel kleine gleichfalls in Töpfen geröstete Fladen (Beijus, *ibrāϑeke*) hergestellt.

Im Verein mit Mais wird das Maniokmehl auch zur Bereitung ihres beliebtesten Getränkes, des *sierä*, verwendet. In die kochende Maniokbrühe wird gestossener Mais geschüttet und fleissig umgerührt. Ist derselbe genügend weich, so lässt man die Mischung erkalten. Sodann wird der Bodensatz nach echt indianischer Manier von Weibern gekaut, wodurch das Ganze nach mehrtägigem Stehen in saure Gährung übergeht. Es entsteht so ein säuerliches haferschleimartiges Getränk, dem bisweilen noch Honig- oder Zuckerrohrsaft zugesetzt wird. Die Wirkung wird alsdann leicht berauschend.

Die Küchengeräthe sind einfach, immerhin aber schon etwas vollkommener, als z. B. bei den Xingustämmen. Ausser irdnen Töpfen und Cuyen, sowie den als Löffel dienenden Muschelschalen von Anodonta und Hyria avicularis finden sich schon wirkliche Löffel aus Holz oder Thon (vgl. Fig. 5 u. 14).

Die Etikette verlangt, dass Jeder, von dem Andern abgewendet, für sich isst. Wer dagegen verstösst, muss sich den Spott der übrigen gefallen lassen.

Werkzeuge und Geräthe. Industrie und Kunstfertigkeit.

Die industrielle Thätigkeit der Karaya bietet insofern kein ganz ungetrübtes Bild mehr, als die ursprünglichen **Werkzeuge** mehr und mehr durch die importirten verdrängt worden sind.

Ueber die Form und das Material ihrer alten Steinäxte ist nichts Näheres bekannt. Doch sieht man unter den Petroglyphen der Martiriosinsel, welche unzweifelhaft den alten Karaya zuzuschreiben sind, menschliche Figuren mit Steinäxten in den Händen dargestellt (s. S. 46). Dieselbe Form zeigt ein Steinbeil des Pariser Trocaderomuseums von unbekannter Herkunft, dessen Stiel mit dem für die Karayaarbeit charakteristischen Flechtwerk in Zickzack- und Kreuzmustern umsponnen ist. Möglicherweise stammt das Stück von der Castelnau'schen Expedition.

Heutzutage beschränken sich die primitiven Werkzeuge auf solche, die schon die Natur zweckentsprechend liefert, wie Schabemesser aus Muschelschalen, meisselförmige Instrumente aus Nagetierzähnen, flache Steine zum Klopfen des Bastzeuges, die rauhe Knochenzunge des Piraracu als Raspel u. s. w.

Trotz der ausgedehnten Anwendung fremder Hilfsmittel hat die Industrie dieses Volkes durchaus den nationalen Charakter bewahrt. Von einem Verfall derselben, wie er sich bekanntlich fast stets in Folge der Einfuhr europäischer Produkte einstellt, kann bei den Karaya glücklicherweise noch nicht die Rede sein. Zweckmässigkeit, Formenschönheit und Sorgfalt der Ausführung ist ihren Arbeiten noch immer eigen.

Der **Kanubau** steht auf einer ziemlich hohen Stufe, wenn auch die Art der Anfertigung verhältnissmässig einfach ist. Die Boote (*[illegible]*) sind lange schmale Einbäume mit gleichmässig weit ausgezogenem an der Spitze etwas abgeschrägtem Vorder- und Hintertheil. Bei den vielen Untiefen des Stromes ist diese Form die zweckmässigste, da sie das Landen und Wiederflottmachen des Fahrzeugs erleichtert (Taf. IV. 2).

Das Material ist ein möglichst gerader Stamm der Ipiuba (Tecoma sp.) oder Jatoba (Hymenaea sp.). Da das Vordertheil von dem unteren, das Hintertheil von dem oberen Abschnitt des Stammes geliefert wird, so sind die Kanus vorn meist etwas breiter als hinten. Die Aushöhlung geschieht mittelst der Axt unter Zuhilfenahme des Feuers. Da das Lumen des Boots nicht durch besondere Manipulationen künstlich erweitert wird, wie Im Thurn dies (a. a. O. S. 293) schildert, sondern der ursprüngliche Durchmesser des Stammes auch den des Bootes bestimmt, so sind die Kanus meist im Vergleich zu ihrer Länge unverhältnissmässig schmal und schlagen leicht um. Sie sind innen und aussen mit grosser Sorgfalt geglättet. Vorrichtungen zum Sitzen sind nicht vorhanden. Dagegen werden Reihen kurzer Querhölzer hineingelegt, die einige Zoll über dem Boden festliegend, etwaige Ladung vor Durchnässung schützen.

Von vorzüglicher Arbeit sind die Ruder (*nahere*, Taf. VIII. 1—3). Sie sind 1½—1⅔ m lang, wovon die Hälfte auf den mit Quergriff versehenen Stiel kommt. Die Schaufel ist gerade, blattförmig, 15—20 cm breit und läuft unten in eine lanzettförmig abgesetzte Spitze aus. Elegante Ruder haben schwarzen Anstrich. Das mittlere Drittel der Schaufel bedeckt ein aus schwarzen Zickzacklinien und Punkten zusammengesetztes Ornament auf weissem Grunde (s. S. 25).

Die **Waffen** der Karaya sind durchaus noch die ursprünglichen.

Die Bogen (*[illegible]*) sind je nach dem Alter und der Kraft des Inhabers von verschiedener Grösse. Der längste der Sammlung misst 220 cm, der kleinste Kinderbogen 70 cm. Sie bestehen theils aus dem Holz der Brejaubapalme (Astrocaryum sp.) oder dem sog. Pau d'arco (Tecoma sp.). Die Vorderseite meist etwas abgeflacht, die Enden verjüngt mit dornartig abgesetzter Spitze (Taf. VI. 1).

Die Sehne (*wakiça*) und die Art ihrer Befestigung zeigt manches Eigenthümliche, was sich ähnlich bei den Guayanastämmen wiederfindet. Ihr Material ist Embirabast (Malvaceae sp.), die Blattfaser einer Bromelie (Caraguata) oder die der Patipalme (Syagrus botryophora). Die Länge der daraus gedrehten Sehne übertrifft die des Bogens um das sechs- bis achtfache. An dem einen Ende von entsprechender Dicke, verjüngt sie sich gegen das andere immer mehr, um schliesslich in einem dünnen Faden zu endigen. Ihr starkes Ende ist um die obere Spitze des Bogens geschlungen. Von dort zieht die Sehne direkt zur unteren Spitze und an der Vorderseite des Bogens wieder nach aufwärts bis gegen die Mitte. Nunmehr läuft sie wieder zurück und wird mit ihrem dünneren Ende um den unteren Theil des Bogens festgewickelt. Das letzte, fadenförmige Stück hängt, mit einer Federquaste geschmückt, nach unten herab.

Damit dieses aufgewickelte Ende sich nicht nach oben verschiebt, wird es an der Umbiegungsstelle mit einer Lage Maisblätter, welche durch schwarze Baumwollschnüre festgehalten sind, umwunden. Bisweilen sind auch die Enden des Bogens unterhalb der Spitze mit dünnen weissen Fäden bewickelt. Eine ähnliche, aber losere Baumwollbinde befestigt das an der Aussenseite des Bogens verlaufende Sehnenstück am Bogenholz. Auf diese Weise wird einer allzustarken Anspannung der Sehne entgegengewirkt. Reisst das obere Ende der Sehne ab, so kann durch Abwickeln von unten leicht ein Ersatzstück heraufgeholt werden. Am unteren Ende ist wegen des hier vorhandenen Gegenzuges ein Riss nicht leicht möglich.

Sehr mannigfaltig ist die Form der **Pfeile** (*ùrke*).

Der Pfeilschaft besteht aus zwei Stücken, einem untern aus Rohr und dem darin eingesetzten aus Holz. Letzterer trägt entweder eine besondere Spitze oder dient in irgend einer Weise zugeschärft und entsprechend geformt selbst als solche.

In der Regel beträgt die Länge des Rohrschafts ⅔, die des Holzschafts ⅓ der ganzen Pfeillänge.

Die Federn des unteren Rohrendes sind stets so angebracht, dass ihre oberste Spitze um sich selbst gedreht in der Ebene der Einkerbung liegt. Der Federkiel beschreibt um den Pfeilschaft ½ bis ¾ Drehung. Die schweren Pfeile, namentlich die mit breiter Rohrspitze versehenen, weisen meist eine stärkere Windung der Federn auf.

Durch die Umdrehung der Federspitze wird die Aussenfahne stark nach aussen gebogen. Die Innenfahne ist, um besser dem Schafte anzuliegen, kurz beschnitten.

Bei vielen Pfeilen ist das unterste Stück, welches die Kerbe und den Federansatz trägt, besonders in den Rohrschaft eingesetzt. Wahrscheinlich ist hier das ursprüngliche Pfeilende beim Zuschneiden oder dem Spannen des Bogens zersplittert und durch einen Einsatz ergänzt worden.

Die Federn sind mit schwarzen Baumwollschnüren befestigt, zwischen denen meist kleine rothe und gelbe Zierfederchen angebracht sind. Die Ansatzstücke werden durch Waimbe-Bastbinden (Philodendron sp.) zusammengehalten. Der gefiederte Theil des Rohrendes zeigt häufig mit rothem Lack (*kamarara*) aufgetragene Querbänder.

Folgende Pfeiltypen sind in der Sammlung vertreten:

1. Kriegspfeile, mit Spitze aus dem Schwanzstachel des Rochens, [illegible] cm lang, wovon ⅔ auf den Rohrschaft kommen. Die [illegible] cm lange beiderseits mit zahllosen kleinen Widerhäkchen versehene Stachel ist mittelst Bindfaden und Wachs so an dem Holzschaft befestigt, dass der untere Theil als langer Widerhaken hervorragt. Der Holzschaft selbst ist mit rothen Strichen, Wellenlinien und Punkten bemalt (Taf. VI. 8).

2. Kriegspfeile mit messerförmig zugeschnittener Rohrspitze, in ihrer Form an die Bororopfeile sich anschliessend. Gesammtlänge [illegible] cm, wovon nur ⅓ auf den Rohrschaft kommt. Am obern Ende des ½ cm dicken Holzschafts aus dem glattgehobelten Iriatapalmenholz ist die [illegible] cm lange und [illegible] cm breite messerförmige Taquaraspitze mittelst Waimbébinden befestigt (Tafel VI. 9).

Bei einem Exemplar ist der kurze Rohrschaft mit Flechtwerk in einfach quadratischem Muster verziert.

3. Jagdpfeile mit Knochenspitzen vom Tapir und Reh, sonst von derselben Länge und Ausführung wie No. 1. Auch bei ihnen zeigt der Holzschaft rothe Bemalung.

4. Jagdpfeile mit Vogelknochenspitze. Rohrschaft [illegible], Palmholzschaft [illegible] der Gesammtlänge von [illegible] cm (Taf. VI. 4).

5. Fischpfeile, deren Palmholzende zugleich als Spitze dient, [illegible] cm lang.

6. Jagdpfeile mit messerförmig gestalteter Palmholzspitze, die ⅓ der ganzen Länge von [illegible] cm beträgt (Taf. VI. 2 u. 3).

7. Pfeile mit einfachem Rohrschaft, die statt der Spitze einen hölzernen Kolben tragen, um kleinere Säugethiere betäubend zu erlegen. Länge [illegible] cm. Um den gefiederten Schafttheil läuft spiralig ein schwarzes Bandornament (Taf. VI. 5).

8. Kinderpfeile kommen in dreierlei Sorten vor. Die einfachsten sind [illegible] cm lange mit Wachs beschwerte gespaltene Blattstiele der Uaguassupalme. Andere von [illegible] cm Länge sind zugespitzte Rohrstäbchen. Vollkommener sind endlich die mit spitzigem Holzende versehenen von [illegible] cm Länge.

Waffen für den Nahkampf sind **Keulen** (*kódr*) und **Speere** (*kwari*).

Von Ersteren finden sich zwei Formen:

1. **Flache, schaufelartige Keulen.** Ein ganz roh gearbeitetes Exemplar mit leicht gekrümmtem Handgriff und ovalem Blatt wurde bei den Karayahi erworben.

Zwei hervorragende Stücke dieser Art verdanke ich Herrn Dr. Leite Moraes aus São Paulo.

Die Kriegskeule des Häuptlings Ambroz (IV Aldea der Šambioa) ist ein Prachtstück indianischer Waffenindustrie. Sie ist, [illegible] cm lang, aus hartem Tocomoholz. Die Handhabe, von deren Knauf zwei schwarze mit Schneckenschalen verzierte Quasten herabhängen, ist mit zierlichem Flechtwerk in Rautenmuster umhüllt. Das nach unten sich verbreiternde vierseitig-prismatische Blatt mit scharfen Kanten läuft in eine lanzettförmige Spitze aus (Taf. VI. 11, 12).

Von ähnlicher Form, aber bedeutend kleiner (Länge 103 cm) ist die Palmholzkeule des [illegible] [illegible] (Abbild.). Ihr Blatt ist von elliptischem Querschnitt. Das Flechtmuster ist einfacher.

Bei beiden wird das Geflecht im unteren Theil durch eine breite rothe in Quasten endende Baumwollbinde festgehalten.

2. **Rundkeulen** von verschiedener Länge (95—137 cm).

Sie sind stabförmig mit kolbig verdicktem Endtheil, welcher in einen flachen Buckel ausläuft. Das Griffende hat auch bei ihnen einen knaufartig vorspringenden Ansatz.

Sie sind entweder glatt oder noch häufiger mit Längskannelirung versehen, die sich bald über die ganze Länge der Waffe, bald nur über den unteren Theil erstreckt. Bei dem schönsten Exemplar ist die Kanelirung beiderseits durch einen 1 cm breiten glatten Streifen unterbrochen, in welchem in fingerbreiten Abständen kleine Grübchen eingeschlagen sind (Taf. VI. 13).

Zur Kriegsarmatur gehören endlich die 2—2½ m langen federverzierten **Stosslanzen** (Taf. VI. 10). Der Schaft ist von Palmholz, die 15—20 cm lange Spitze aus dem Schenkelknochen des Jaguars oder des Hirsches, unterhalb der Ansatzstelle derselben sind mittelst Baumwollbinden zwei lang herabhängende Federquasten angebracht. Bei den grösseren Speeren ist das ganze obere Drittel des Schaftes mit Flechtwerk in Zickzackmustern umgeben (Schlangenornament). Kleine rothe Federkränze fassen dasselbe oben und unten ein.

Pfeilschleuder (Wurfbrett) (*[illegible]*). Nachdem wir bei den Xingustämmen der Kamayura, Auetö und Trumai dieses in Südamerika fast schon verschollene Instrument noch im Gebrauch angetroffen, war ich überrascht, es in ganz derselben Form am Araguaya wiederzufinden. Nur ist seine Ausführung etwas roher. Der stabförmige Theil mit dem knöchernen Einsatzhaken ist im oberen Drittel rund, im übrigen sechskantig gearbeitet.

Von den drei Exemplaren hat das grösste eine Gesammtlänge von 72,5 cm, wovon 14,5 auf die Handhabe kommen (Taf. VI. 6). Ausserdem findet sich ein Kinderwurfbrett von 36,5 cm Länge.

Die **Schleuderpfeile** (*[illegible]*) sind 150—180 cm lange ungefiederte Rohrstücke aus Uba (Gynerium saccharoides) mit eingesetzten 12—20 cm langen Endkolben aus Palmholz, die mit einer dicken Wachslage überzogen sind. Dieselben sind somit nur noch als Sportgeräthe zu betrachten. Dass die Ueberlieferung sie jedoch noch als Waffen kennt, beweist die S. 42 mitgetheilte Legende (Taf. VI. 7).

Keramik. Die ausschliesslich von den Weibern ausgeübte Kunst der Topfbereitung ist nicht besonders entwickelt. Obwohl die Technik wenig zu wünschen übrig lässt, sind die Formen doch ziemlich einfach. Künstlerischer Trieb in Wiedergabe von Naturgegenständen, Thierfiguren etc. wie bei den Xingustämmen spricht sich nicht darin aus. Alles ist mehr auf das Zweckmässige berechnet.

Wie fast überall in Südamerika werden die Gefässe ohne Scheibe durch kreisförmig oder spiralig übereinander gelegte Thonrollen hergestellt, die auf einer flachen runden Lage als Grundfläche sich aufbauen. Durch Streichen mit der befeuchteten Hand und fortwährendes Glätten mittelst Knochenstücken und Muschelschalen erreicht der Topf schliesslich die gewünschte Form und Stärke.

Nach Couto Magalhães (Archiv. do museu nac. Rio VI, p. 77) wird dem Thon die Asche gewisser Schlingpflanzen beigemischt, deren Kieselgehalt denselben widerstandsfähiger macht.

Das Brennen der Töpfe geschieht nach oberflächlichem Trocknen in der Sonne einer weiteren Mittheilung jenes Beobachters zufolge in eigenthümlicher Weise. In einem Erdtermitenhaufen wird seitlich ein Loch ausgehöhlt und dasselbe erhitzt. Man stellt das Gefäss hinein und legt darunter eine zweite mit der ersten communicirende Oeffnung an, in welcher ein Feuer unterhalten wird. Eine dritte Oeffnung nach oben dient als Schlot.

Die Sammlung zeigt die wichtigsten, aber nicht die grössten vorkommenden Gefässtypen (Fig. 5).

1. Die gewöhnlichste Form ist gegeben durch zwei mit den Basen [illegible] abgestumpfte Kegel. Ein hohes Modell mit engem, ein niederes mit weiter Oeffnung sind im Gebrauch.
2. Weit offene vertiefte Schalen in ähnlicher Grundform dienen als Kochtöpfe.
3. Flache runde Teller, vielleicht europäischen Formen nachgeahmt.
4. Niedrige elliptische Doppeltöpfe mit längsverlaufender Scheidewand.
5. Cylindrische Töpfe mit eingebogenem oder abstehendem oberen Rand.
6. Dreifüssige Schälchen (*[illegible]*), besonders von Kindern benützt, eine Form, die sich analog in Ecuador wiederfindet.
7. Thönerne Löffel.

Henkel besitzen die Gefässe nicht, statt dessen werden Bastschnüre um den Hals des Topfes geschlungen oder durch den Rand hindurchgezogen.

Zu den Gefässen gehören ausserdem die **Cuyenschalen** (*[illegible]*) (Frucht der Crescentia cujete). Man findet sie hier bei weitem nicht in der Grösse und Mannigfaltigkeit der Form wie bei den Xingustämmen. Dagegen sind sie viel sorgfältiger zubereitet und getrocknet, besitzen auch eine ungleich grössere Haltbarkeit. Sie sind meist aussen und innen geschwärzt und mit eingravirten Ornamenten versehen (Fig. 6 u. 10). Beinahe Cuyen, wie bei den Xingustämmen, kommen nicht vor.

In ihrer natürlichen Form, d. h. nicht durchschnitten und nur an einem Pol mit runder Oeffnung, auch mit Hängeschnüren versehen (Taf. VIII. 7), dienen sie als Flaschen oder Behälter für kleinere Gegenstände, wie Sämereien, Zierfederchen u. dgl., mit einem Holzstiel und den im Innern zurückbleibenden Kernen oder Steinchen als Tanzrassel (*afrä*). Solche sind dann oft mit langherabhängenden Federbändern geschmückt (Taf. X. 1. u. 2).

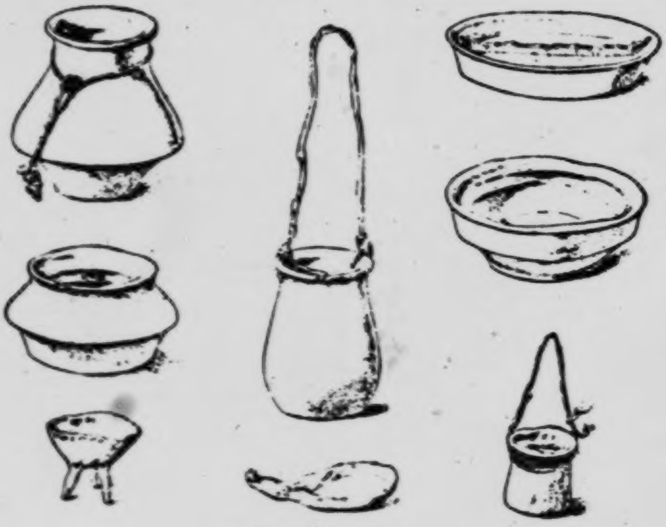

Fig. 5. Thongefässtypen (1/8).

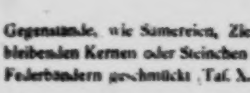

Fig. 6. Cuyenschale mit Ornamenten (1/3).

Die **Flechtarbeiten** nehmen bei der unerschöpflichen Fülle des pflanzlichen Materials, welche die reiche Natur des tropischen Südamerika dessen wilden Urbewohnern an die Hand giebt, die hervorragendste Stelle in der indianischen Hausindustrie ein. Sie bilden geradezu den Gradmesser der Cultur dieser Stämme. Die Karaya stehen in dieser Kunst hinter keiner anderen Nation zurück, doch zeichnen sich ihre Arbeiten weniger durch Zierlichkeit als durch Zweckmässigkeit, Sorgfalt der Ausführung und Mannigfaltigkeit der Form aus.

Zur Herstellung von Matten dienen ihnen die Blätter der Oaguassu- und Buritipalme. Die diagonal zusammengeflochtenen Blattfiedern der ersteren geben, wie oben gezeigt wurde, ein wichtiges Material für den Hausbau ab. Auch als Bodenbelag werden solche einfachen Matten verwandt, die bei der Leichtigkeit ihrer Anfertigung meist erst im Augenblicke des Bedarfs zugerichtet werden.

Die eigentlichen Matten (Esteiras), die man als Unterlage beim Schlafen und zu Zeltdächern benutzt, liefern die fein zertheilten Fächerblätter der Buritipalme. Die zarten der Länge nach abgespaltenen Fasern sind stets in zopfartig geflochtenen Gebinden zum Gebrauch vorräthig.

Lange parallele Bündel derselben werden durch [illegible] hindurchlaufende gedrehte Fäden zusammengehalten. Eine einzige zusammenhängende Einschlagschnur durchzieht das Ganze. Wo dieselbe am Rande der Matte zum nächsten Durchschusse umbiegt, entstehen alternirende Schleifen, an denen das Geflecht aufgehängt wird. Die Durchschüsse sind in Abständen von etwa 3 cm angebracht. Die Dimensionen solcher ungemein haltbaren, weichen und schmiegsamen Matten sind oft sehr beträchtlich. Die beiden Sammlungsexemplare sind fächerförmig, an dem einen Ende fast doppelt so breit wie am anderen. Bei dem grösseren beträgt die Länge des geflochtenen Theils [illegible] cm, während eine Borte von [illegible] cm ungeflochtenen [illegible]. Die Breite misst oben [illegible], unten [illegible].

Ist der Karaya genöthigt, auf dem glühend heissen Sande der Praias längere Zeit stehen zu bleiben, so schützt er seine Fusssohlen durch eine untergelegte kleine Matte von ähnlicher Ausführung. Das betreffende Stück der Sammlung ist mit schwarzem Embirabast in complementären Muster durchflochten (Taf. VIII. 13).

Zur **Korbflechterei** verwendet man ausser der genannten Palme noch die kleinere Mauritiaart Carandasinha, gespaltenes Taquararohr, elastische Sipos, wie die sogenannte [illegible], Schlingpflanzen verschiedener Arten, gespaltene Marantastengel u. s. w.

1. Zur Fortschaffung [illegible] werden mächtige Tragkörbe ([illegible]) durch einfaches Zusammenflechten zweier Oguassublätter hergestellt. Dieselben werden parallel neben einander gelegt, so dass die Rippen 30—40 cm Abstand haben. Die einander zugekehrten Blattfiedern geben in diagonaler Kreuzung die Rückwand des Korbes, die nach aussen liegenden stellen, an jeder Seite untereinander verknotet, die Seitentheile dar. Durch Zusammenschnürung ihrer unteren Enden wird der Boden gebildet. Die Länge eines solchen mit starken Tragbändern versehenen Korbes kann bis zu 3 m betragen.[1]

2. Dieselbe Palme liefert das Material der runden Tragkörbe ([illegible]). Der Rand besteht aus der längsgespaltenen Mittelrippe. Die Seiten und der doppelte Boden sind durch die köperartig sich kreuzenden Blattfiedern gebildet (Taf. VIII. 17).

3. Aus Buritiblattfasern werden rucksackartige Taschen mit Gehänge hergestellt ([illegible]). Schwarze [illegible] sind in der Längsrichtung eingeflochten (Taf. VIII. 13).

4. Eine eigenthümliche Form bieten die elastischen taschenartigen Körbe aus Buritiblattstreifen in Köpergeflecht ([illegible]). Bei dem kleineren Exemplar ist die Ausdehnungsfähigkeit dadurch gesteigert, dass unterhalb des Halses eine Reihe neuer Blattstreifen eingebunden ist, welche über den Grundstreifen mit einander verknotet sind (Taf. VIII. 9 u. 11).

5. Zur Aufbewahrung von Federschmuck u. dgl. dienen die Doppelkörbe aus Oguassufiedern von elliptischer Grundform. Sie bestehen aus zwei ganz gleichen Hälften, von denen die eine als Deckel über die andere geschoben wird ([illegible]). Die Blattstreifen sind, sich gegenseitig zur Hälfte deckend, über eine elliptisch gekrümmte Palmholzleiste als Rand zusammengenäht. Ein Längsstäbchen giebt dem Boden Halt und ist mit dem der anderen Hälfte durch eine Schnur verbunden (Taf. VIII. 8).

6. Kahnförmige Hängekörbe (*lala*) aus Carandasinhablättern. Der durch den gespaltenen Blattstiel gebildete Rand ist bei vollkommeneren Exemplaren mit schwarzem Jangadabast umhüllt und mit einer ebensolchen Hängeschnur versehen. Das Geflecht zeigt ein rechteckiges Spiegelmuster, in welches mit rothem Lack ein Kreuzornament eingezeichnet ist (Taf. VIII. 6).

7. Zur Aufbewahrung des Tabaks dient eine grosse rechteckige Tasche mit Tragband. Zwei Palmblattstücke sind mit der Mittelrippe, als der einen Längsseite der Tasche, an einander befestigt. Ihre Fiedern durchflechten sich und bilden mit ihren verknoteten Enden die gegenüberliegende Längsseite (Taf. VIII. 22).

8. Sehr zierlich sind die kleinen Tabakstaschen der Männer aus Carandasinha. Ein zusammenhängendes Stück liefert Vorder- und Hinterseite, Boden und Deckelklappe. Die Seitentheile sind mit einem über den Boden laufenden Streif besonders eingenäht. Das ganze Geflecht ist horizontal laufender Köper (Taf. VIII. 9).

9. Kleine Körbe aus gespaltenem Rohr mit quadratischem Boden, aber runder Oeffnung, in dreispähnigem Köpergeflecht. Die Seiten zeigen vertikale Streifung. Durch Umkehrung der Diagonalspähne nach aussen entsteht an jeder Seite ein schräges Kreuzmuster in dunkler Färbung. Am Boden laufen alle Spähne rechtwinklig zusammen.

10. Als Siebapparate dienen runde flache Körbe ([illegible]) aus elastischen Schlingpflanzen, deren Vertikalspähne sich am Boden in vier rechtwinklig sich kreuzenden Gruppen vereinigen (Taf. VIII. 14).

11. Ein ganz ähnliches Geflecht zeigt ein kugliger Korb zur Aufbewahrung roher Baumwolle. Die Vertikalstreifen sind von weniger biegsamem Material (Taf. VIII. 26).

Die **Textilindustrie** der Karaya ist im Wesentlichen noch Flechtarbeit. Material zu Fäden liefern zunächst die natürlichen Pflanzenstoffe, die Faser der Buriti und gewisser Bromeliaceen, sowie der durch ausserordentliche Cohäsion bekannten Bastsorten der Malvaceen (Embira und Jangada). Feinere Fäden werden durch Streichen solcher Fasern zwischen den befeuchteten Händen oder zwischen Hand und Schenkel hergestellt. Aus diesen werden dann stärkere gedreht in der Weise wie Im Thurn a. a. O. 284 dies beschreibt, eine Methode, die übrigens auch von jedem brasilianischen Sertanejo ausgeübt wird. Die so erhaltenen Fäden und Stränge werden aber fast ausschliesslich zu Bindfäden, Stricken und Bogensehnen verwendet. Allenfalls strickt man mit langen Holznadeln Maschengeflechte daraus, wie Fisch- und Tragnetze, sowie eigenthümliche [illegible] Baumwollschnüren zusammenziehbare Mützen, die in verschiedener Weise mit Federn verziert werden (s. S. 23).

Das eigentliche Gewebsmaterial ist die Baumwolle. Zur Herstellung der Fäden dient die **Handspindel** (*[illegible]*) in der gewöhnlichen Form, eine runde Scheibe aus Knochen oder gebranntem Thon, die in ihrem durchbohrten Centrum einen etwa fusslangen am unteren Ende mit einem scharf abgesetzten Knöpfchen versehenen Palmholzstab trägt. Derselbe wird durch Streichen am Schenkel in drehende Bewegung gesetzt. Einer der vorliegenden Thonwirtel ist kugelförmig mit vier ringsum eingeschnittenen menschlichen Gesichtern verziert (Fig. 7).

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[1] Ueber ein ganz gleiches Geräth am Congo vergl. Smithson. report [illegible] S. [illegible], m. Abb.

Der **Webstuhl** oder vielmehr **Flechtapparat**, auf dem die Schlafnetze verfertigt werden, ist so einfach als möglich. Zwei starke Holzpfähle sind in 2—2½ m Abstand in den Boden festgerammt. Die mittleren Dachstützen der Hütte können als solche dienen. Um diese wird ohne Kreuzung die Kette geschlungen, welche also aus zwei einander parallelen Fadenreihen besteht. Die Einschlagsfäden werden nun paarweis mittelst einer langen Nadel von oben nach unten hindurch geführt und mit einem Kettenfädenpaar nach dem andern verknotet. Zwei Einschlagsfäden umschlingen immer zwei Kettenfäden. Ihr Abstand von einander ist doppelt so gross als der der Kettenfädenpaare. An beiden Rändern sind die Einschläge festgeknotet.

Indem für verschiedene Kettenstränge verschiedene Farben gewählt werden, erhält man „redes“ in schwarzer und rother Streifung. Die Grundfarbe ist meist weiss.

Es können aber auf demselben Apparat auch wirkliche Gewebe von taffetartiger Textur angefertigt werden. So besteht die oben erwähnte „rede“ der Yavahe aus solchem Stoff. Auch die starken Tragbänder gewisser Körbe, die schwarzen mit Perlmutterscheiben verzierten Stirnbänder (Taf. VII, 7), die schwarzen Leibbinden für Kinder (Taf. VII, 3, 4), die mit lang herabhängenden Federstreifen geschmückten Tanzgürtel sind in dieser Weise gefertigt.

Bei diesen kleineren Geweben durchläuft ein einziger zusammenhängender Einschlagsfaden die ganze Kette. Ob besondere handlichere Apparate hierzu verwendet werden, wurde nicht ermittelt.

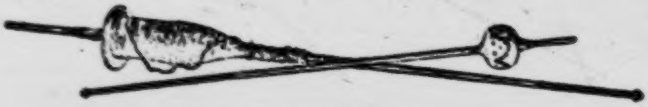

Fig. 7. Spindeln $^1/_3$.

Die Armmanschetten und Beinbinden werden, soweit dies nicht am Körper selbst geschieht, über einem schweren kegelförmigen Holzblock (*[illegible]*) mittelst einer jetzt meist eisernen Hackelnadel (*[illegible]*) angestrickt (Taf. VII, 9).

Die langen über Brust und Nacken herabfallenden Fransengehänge (Taf. VII, 2), sowie die kürzeren, welche unter dem Knie befestigt werden: ein beliebter Schmuck junger Leute sind einfache Knüpfarbeiten. Zwei starke parallele Stränge werden mit einer Anzahl gleich langer Fädenpaare in Achtertouren so durchschlungen, dass die Anfangs- und Endstücke der letzteren nach unten herabhängen.

Kinder tragen um den Nacken die schwarzen an langen starken Schnüren hängenden **Baumwolltroddeln** (*[illegible]*), deren Grösse und Dicke sich nach dem Alter des Kindes richtet. Bei einigen sind oberhalb der Quasten die bunten Gehäuse der Castalia dulabella angebracht (Taf. VII, 5).

Von den **Schmuckgegenständen** verdienen in erster Linie die in reichster Auswahl vertretenen **Federzierrathe** eine eingehende Behandlung.

Die Freude an Farben, welche dem Culturmenschen bekanntlich mehr und mehr abhanden kommt, lässt diese Naturkinder das Gefieder der farbenprächtigen Vögel ihrer Heimath zu einer Fülle der buntesten Schmuckgegenstände verarbeiten, wie sie an Mannigfaltigkeit der Form und Geschmack der Zusammenstellung nur bei wenigen Stämmen Südamerikas wieder erreicht werden.

Ihre Ausführung ist freilich keine sehr solide. Bei dem reichen Material an geeigneten Federn, über das die Karaya verfügen, sind sie jeden Augenblick in der Lage, etwa schadhaft gewordene Stücke zu erneuern.

1. Schopffedern. Ein Bündel Arara- oder schwarzer Mutumfedern umgiebt die Wurzel des *Zopfes*, an deren Enden noch kleine weisse Federchen angeheftet sind. Im Winde sich aufrichtend, umgeben sie den Kopf des Trägers heiligenscheinartig (vgl. Taf. I, a).

2. Kleine Diademe (*[illegible]*) werden bei Begrüssung von Fremden, Versammlungen u.s.w. getragen. Um einen Holzreif sind kleine rothe und gelbe Ararafedern aufgereiht, vorn eine Rosette bildend, aus deren Mitte schwarze Baumwollschnüre auf die Stirn herabfallen (Taf. IX, 6).

3. In dieselbe Kategorie gehört ein eigenthümlicher Aufsatz in Gestalt eines abgestumpften Kegels aus dünnen, einem Holzreif aufgesetzten, mit rothen Federchen überzogenen Rohrstäben (Taf. IX. 3).

4. In einem Exemplar kam ein kleiner auf dem Scheitelwirbel getragener Aufsatz vor (Fig. 8). Ein rhombisches Fussplättchen trägt zwei mit Federn überzogene starke Kiele, in welche zwei Paar gabelig abstehende Cassicusfedern eingesetzt sind.

5. Federhauben sind in dreierlei Form in Gebrauch:

a) Die einfachsten *(kori-kori)* bestehen aus einem weitmaschigen Flechtwerk aus Bast, in dessen Knotenpunkten Federn eingebunden sind. Sie kehren in gleicher Ausführung bei den Xingustämmen der Kamayura, Trumai und Suya wieder, die sie möglicherweise den dortigen Karaya bezw. Aruma entlehnt haben.

b) Grössere Solidität und Zierlichkeit besitzt die zweite Art. Die Grundlage bildet eine aus starken Palmfasern geflochtene engmaschige Haube zum Zuschnüren *(fatuk.)*. Kleine, gelbe und rothe Federn sind, rosettenartig um ein Rohrstückchen befestigt, in das Maschenwerk eingebunden (Taf. IX. 4).

c) Fest gestrickte engmaschige Mützen, die aussen mit einer Schicht Flaumfedern überzogen sind. Bei den vorliegenden Exemplaren sind letztere nicht mehr vorhanden.

6. Der eigentliche Tanzschmuck *([illegible])* wird mittelst einer um die Stirn laufenden Schnur am Hinterkopf getragen (Taf. IX. 2 vgl. Taf. II. 2). Die Grundlage ist ein hufeisenförmiger Träger. Er besteht aus zwei Lagen zusammengebogener Palmblattrippchen, die durch ein in Mustern angeordnetes Baumwollgeflecht mit weissem Thonanstrich zusammengehalten werden. Zwischen diesen beiden Platten liegen radienförmig aneinander gereiht kurze Röhrchen, deren obere Oeffnung den Schaft der Schmuckfedern aufnimmt. Die über die Trägerplatten hinausragenden Theile der Röhrchen sind durch ein darüber gelegtes Federband gedeckt.

Dieser Schmuck kommt auch in einer weniger soliden Form vor, bei der statt der Rohrstäbchen eine dicke Wachseinlage die Schmuckfedern aufnimmt. Um besser in das Wachs eindringen zu können, ist eine jede derselben an einem spitzigen Holzspahn festgenäht.

7. Einfacher aber nicht minder stattlich ist ein zweiter Tanzschmuck in Diademform *(ôele)*. Der Träger besteht hier aus einer Reihe langer mit weissen Fäden umwickelter Rohrstäbchen, die an einem horizontalen Holzstab aufgereiht sind. Indem die unteren Ecken des Trägers zusammengezogen werden, weichen die oberen seitlich auseinander, so dass die langen Schmuckfedern sich weit ausspreizen (Taf. IX. 5).

Die erste Xingu-Expedition erwarb einen derartigen Kopfputz der Xingu-Karaya bei den Yaruma.

8. u. 9. Zwei Schmuckstücke sind hinsichtlich ihrer Anwendung noch unklar. Es wurden bei den Karayahi zwei helmartige aus Buritiblattstreifen geflochtene an der Spitze mit Federbüschen versehene Kopfaufsätze *(dotewerá)* erworben, die die Indianer selbst als unvollständig bezeichneten. Es sollten angeblich um den unteren Theil dieser Helme noch Federn angebracht werden. Eine derselben ist übrigens mit einer Schicht Flaumfedern überzogen (Taf. IX. 6).

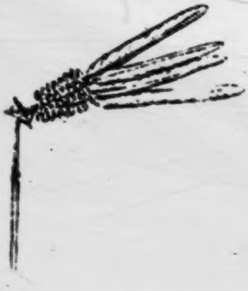

Fig. 8. Federschmuck auf dem Kopfwirbel zu tragen (⅓).

Nun wurden an einem andern Orte zwei Federgarnituren angetroffen, von denen vielleicht die eine das genannte fehlende Stück darstellt. Es besteht aus einer Lage fächerförmig auf einem starken Baumwollstrange aufgereihter langer Arara- und kurzer gelber Cassicusfedern. Auf dem unteren Theil der Aussenseite liegt noch eine aus blauen und grünen Papageifedern zusammengesetzte Deckschicht. Um den Cassicusfedern gleiche Länge wie den Ararafedern zu geben, ist eine jede derselben auf ein entsprechend langes Holzstäbchen festgenäht, dessen überragendes Endstück, mit Baumwolle umwickelt, an seiner Spitze einen kleinen Federbüschel trägt. Den Ararafedern, die genügende Länge haben, fehlt das Stäbchen. Bei ihnen ist nur ein Theil der Fahne entfernt und der Kiel an dieser Stelle gleichfalls mit Baumwolle umwickelt. Durch die Mitte des Ganzen läuft eine Schnur. Verknüpft man ihre Enden und die des dicken Stranges, an den sämmtliche Federn aufgereiht sind, so lässt sich der Fächer mantelförmig zusammenlegen und passt genau um die genannten Helme herum (Taf. IX. 7).

Das zweite Exemplar, sonst ganz ähnlich construirt, lässt sich nicht vollständig schliessen. Es besitzt aussen und innen eine doppelte Deckfederlage, was beweist, dass beide Seiten zur Geltung kommen sollen, kann somit schwerlich als Helmumkleidung gedient haben. Entweder wird es quer über den Kopf gebunden, oder es ist eine Vervollkommnung der unter 1. genannten Zopffederbüschel. Eine dritte Möglichkeit ist, dass beide Federfächer über den Nacken herabhängend getragen werden, ähnlich den in Guayana üblichen Federmänteln. Es wurde dagegen nur die grosse Enge des Halsausschnitts sprechen. Eine definitive Entscheidung muss weiteren Ermittelungen überlassen bleiben.

Die gewöhnlichen Ohrzierrathe, die Rohrstäbchen, werden bei festlichem Schmuck durch zierliche Federrosetten *(Dokerau)* ersetzt (Taf. IX. 10). Es sind runde aus concentrisch angeordneten rothen und gelben Federchen gebildete Scheiben an Rohrstielen, die in der Mitte ein Perlmutterplättchen mit schwarzem Kreuz oder einem Nagethierzahn tragen (vgl. Taf. III. 1).

Festarmbänder für den Oberarm *(deššana)* sind aus Unzen- oder Wildkatzenfell mit Büscheln aus Papagei- oder Reiherfedern geziert (Taf. IX. 9) oder es sind einfache an Baumwollschnüren befestigte Federquasten.

Nicht in der Sammlung vertreten und von mir auch nicht im Gebrauch gesehen sind Armbänder aus parallel aneinander gereihten Vogelknochen. Dieselben scheinen früher gebräuchlicher gewesen zu sein. Die Privatsammlungen von Dr. Leite Moraes und Sertorio in São Paulo, sowie das Museo nacional zu Rio besitzen deren eine ganze Anzahl.

Zum Tanzschmuck gehören noch die aus schwarzweiss gestreiftem starken Baumwollgeflecht gewirkten **Gürtel** *([illegible])* mit Federgehängen, die vielfach an den Enden noch Rasseln aus Thevetia schalen tragen. Andere Gürtel sind ganz aus solchen zusammengesetzt (Taf. X. 8–10).

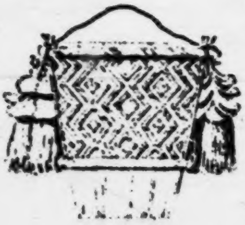

Fig. 9. Kamm [illegible]

Um die Knie- oder Fussgelenke legt der Tänzer Binden, von denen einige in Rasseln und Federbüscheln auslaufende Strähnen herabhängen. Sie werden durch ein horizontales Holzstäbchen auseinandergehalten und sind bisweilen mit einer dichten Lage weisser Flaumfedern überzogen (Taf. X. 4).

Halsbänder sind in ihrer ursprünglichen Form nicht mehr zu sehen. Durchbohrte Thierzähne und Steine, Muschelscheiben etc. sind längst durch die massenhaft eingeführten Glasperlen verdrängt. Am meisten werden die weissen und schwarzen Perlen der in Goyaz überall verbreiteten billigen „Rosenkränze" geschätzt, die man aber in einer dem nationalen Geschmack entsprechenden Weise aufreiht. Eine ganze Reihe kurzer Schnüre umschliesst so eng als möglich den Hals (vgl. Taf. II. 2, III. 1). Von der untersten hängt eine Anzahl kleiner Kettchen herab, die an den Enden kleine Fruchtschalen oder Federbüschel tragen.

Kämme *([illegible])*, die einzigen aber viel gebrauchten Toilettengeräthe, werden in den verschiedensten Grössen angefertigt. Das grösste Exemplar der Sammlung ist 18 cm breit und 17 cm lang. Doch kommen auch doppelt so grosse Stücke vor. Eine convergirende Reihe scharfer Palmholz- oder Taquaraspähne werden mittelst zweier Paare paralleler Querhölzer zusammengehalten. Zur Fixirung dient ein den Raum zwischen den letzteren durchziehendes Geflecht schwarzer oder weisser Baumwollfäden in verschiedenen Mustern. Bisweilen hängen von den beiden oberen Ecken kleine Federquasten herab (Fig. 9).

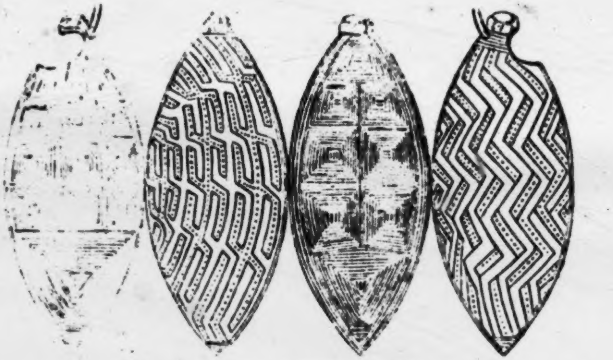

Fig. 10. Ornamente des Cuvengefässes Taf. VIII. 7 (1/4).

Musikalische Instrumente sind in der Sammlung nur durch eine **Trompete** *([illegible])* vertreten (Taf. X. 7). Es ist eine grosse Cuvenschaale mit Oeffnungen an den beiden Enden. Als Mundstück steckt in einer derselben ein Taquararohr mit seitlichem Spalt.

Ausserdem sind einfache Panflöten aus Taquara in Gebrauch.

Kunstthätigkeit. Die **Ornamente** der Karaya bestehen in Mustern aus Zickzacklinien, Kreuzen, Punkten, Rauten und eigenthümlichen unterbrochenen Mäandern, während Quadrate und Dreiecke nur zufällig (z. B. durch Ausfüllung anderer Figuren) vorkommen und Kreise gänzlich fehlen (Fig. 10).

Wie in der Ornamentik der Xingustämme liegen auch hier diesen anscheinend völlig willkürlich gewählten geometrischen Kombinationen ganz bestimmte concrete Vorlagen zu Grunde, deren am meisten charakteristische Merkmale darin stilisirt wiedergegeben sind.

Leider ist es nicht immer möglich, das betreffende Naturobjekt sicher zu ermitteln. Folgende Muster, deren Bedeutung festzustellen war, genügen indess zur Erläuterung.

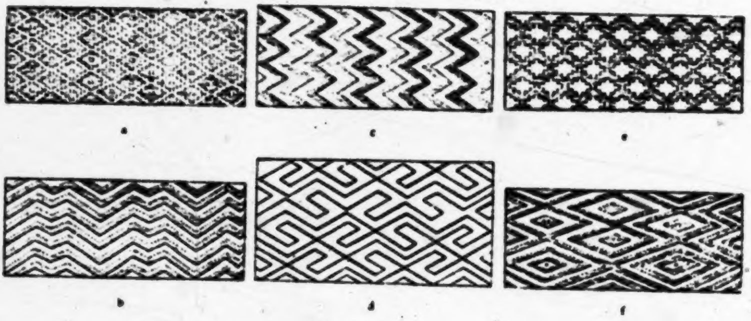

Fig. 11. Kammmuster.

Die Rudermuster (Taf. VIII. 1—3) stellen sämmtlich Fische dar; ebenso die Federmosaik-Abzeichen einiger Tanzhelme (vergl. S. 36).

Das häufig vorkommende Kreuz (vgl. Fig. 16c u. Taf. VIII. 6), welches in Amerika so oft zu luftigen Hypothesen Veranlassung gab, ist hier nichts als eine Art Eidechse (*metaθa*).

Wer die grossen mit stumpfen Buckeln versehenen Wespennester der Campwaldungen gesehen, wird an dem Kammornament (Fig. 11 a) dieses Merkmal sofort wieder erkennen.

Als besonders charakteristisch sind noch zu erwähnen die an den ausgebreiteten Flügeln kenntliche Fledermaus (*turchrrekü*, Fig. 11 b), sowie die am häufigsten vorkommenden Schlangenmuster. So ist Fig. 11 c die Klapperschlange (Crotalus horridus); Fig. 11 e die Caninanha (Spilotes).

Andere Schlangen sind durch die Figg. 11 d u. f repräsentirt.

Wirkliche Zeichnungen von Menschen und Thieren, wie wir sie von Buschmännern und Eskimos in so vortrefflicher Ausführung kennen, scheinen bei den Karaya nicht vorzukommen. Nirgends sahen wir die in den Sand gemalten oder in die Bäume eingeschnittenen mit wenigen Strichen treffend wiedergegebenen Darstellungen, wie sie bei den Bakairi und Mehinaku des oberen Xingu unsere Aufmerksamkeit so oft erregten.

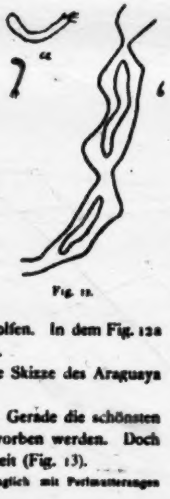

Fig. 12.

Auch im Zeichnen mit dem Bleistift zeigten die Karaya sich ziemlich unbeholfen. In dem Fig. 12 a dargestellten Fuss wird Jeder eher einen Arm mit ausgestreckter Hand erblicken.

Von grösserem Geschick und richtiger Auffassung zeugt die topographische Skizze des Araguaya mit seinen Krümmungen und Inseln (Fig. 12 b).

Von **Holzschnitzereien** besitzt die Sammlung leider nur wenige Stücke. Gerade die schönsten der schlittenartigen Schemel (*hvrità*) in stilisirter Thierform konnten nicht erworben werden. Doch ist auch das eine von den Sambioa herrührende Exemplar von vorzüglicher Arbeit (Fig. 13).

Die beiden Köpfe, in welche die elegant geschwungene Sitzfläche ausläuft, waren ursprünglich mit Perlmuttereinlagen versehen.

Auch die in Südamerika sonst nur sehr vereinzelt vorkommenden Holzlöffel (*hatarå*) sind bemerkenswerth. Das Stielende des grösseren Exemplars endigt in einen wohl erkennbaren Tukankopf (Fig. 14).

Die hervorragendste künstlerische Leistung der Karaya ist die **plastische Wiedergabe menschlicher Gestalten** in Wachs und ungebranntem Thon. Kleine Figuren (*likoki*, Kinderpuppen?) werden den Reisenden in grossen Mengen angeboten. Ihre Ausführung zeugt trotz der etwas schablonenmässigen Art der Anfertigung von einem hohen Grad naiven Formensinns und treffliche Naturbeobachtung.

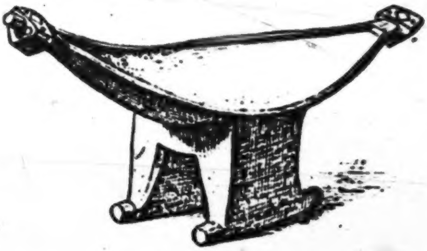

Fig. 13. Schemel in Thierform (ca. $^1/_8$).

Die gelungensten Stücke sind in der richtigen Darstellung der Körperformen den besten Arbeiten der altamerikanischen Kulturvölker an die Seite zu setzen und übertreffen Alles, was sonst wilde Stämme, die Eskimo und Nordwestamerikaner ausgenommen, in dieser Beziehung leisten. Obwohl die Neigung vorherrscht, den unteren Extremitäten eine unnatürliche Dicke zu geben, so fehlt doch alles eigentlich Fratzenhafte.

Die Sammlung zählt 52 Exemplare, welche in ihren verschiedenen Typen die allmähliche Vervollkommnung dieser primitiven Kunstthätigkeit trefflich veranschaulichen.

Die einfachsten Figuren stellen an die Phantasie noch ziemliche Anforderungen. Der Indianer bildet an ihnen nur das nach, was ihm am wesentlichsten scheint, nämlich Mundöffnung und Nabel. Es sind einfach spindelförmige nur im unteren Abschnitt stärker verdickte Thongebilde mit Löchern, von denen das obere den Mund, das untere den Nabel vorstellt (Taf. XI. 1). Von jedem Loch gehen in Längsrichtung parallele Einschnitte aus. Eine etwas vollkommenere Form lässt schon den Thorax deutlich hervortreten. Bei männlichen Figuren sind die Arme als Stümpfe, sowie die Genitalien angedeutet, bei weiblichen die Brüste. Die unteren Extremitäten sind nur kolbige Anschwellungen. Am Gesicht ist nur der Mund angegeben. Doch tragen die weiblichen Figuren schon die nationale Schurze (Taf. XI. 2 u. 3).

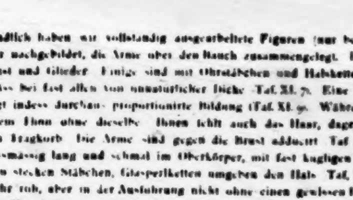

Fig. 14. Geschnitzte Holzlöffel a $^1/_4$, b $^1/_3$.

Die weitere Vervollkommnung besteht in einem Aufsatz aus schwarzem Wachs, das Haar darstellend. Das Gesicht ist schon deutlich erkennbar. Stammestätowirung und Körperbemalung sind nachgebildet (Taf. XI. 4 u. 5). Die Beine erscheinen immer noch als Stummel. Wahrscheinlich soll die knieende Stellung darin ausgedrückt werden. Hierher gehört die grösste der gesammelten Figuren von 24 cm Höhe, ohne Schurze. Das Gesicht ist schon deutlich modellirt, das Haar durch eine dünne Wachslage mit nach vorn herabhängenden Baumwollfransen wiedergegeben, den Hals ziert eine Kette aus Ricinuskörnern und durchbohrten Schneckenschalen mit schwarzer Quaste (Taf. XI. 6).

Endlich haben wir vollständig ausgearbeitete Figuren (nur bei den Sambioa erhalten). Gesicht und Körper sind völlig naturwahr nachgebildet, die Arme über den Bauch zusammengelegt. Das Wachshaar fällt hinten lang herab. Strichbemalung bedeckt Brust und Glieder. Einige sind mit Ohrstäbchen und Halsketten versehen, andere mit kleinen „Federn". Leider sind Beine und Gesäss bei fast allen von unnatürlicher Dicke (Taf. XI. 7). Eine schwarze Wachsfigur, das vollkommenste Stück der Sammlung, zeigt indess durchaus proportionirte Bildung (Taf. XI. 9). Während alle Figuren dieser Art die Schurze tragen, sind andere aus grauem Thon ohne dieselbe. Ihnen fehlt auch das Haar, dagegen tragen sie auf dem Rücken einen gleichfalls aus Thon gebildeten Tragkorb. Die Arme sind gegen die Brust adducirt (Taf. XI. 8). Die männlichen Figuren dieser Kategorie sind unverhältnissmässig lang und schmal im Oberkörper, mit fast kugligen Unterschenkeln. Haar und Genitalien sind aus Wachs. In den Ohren stecken Stäbchen, Glasperlketten umgeben den Hals (Taf. XI. 10).

Sehr roh, aber in der Ausführung nicht ohne einen gewissen Humor sind die aus Wachsklumpchen gebildeten Carricaturen brasilianischer Soldaten, deren Uniform durch aufgeklebte blaue und rothe Zeuglappen angedeutet ist.

Sociales Leben, Recht und Sitte.

Die gesellschaftlichen Einrichtungen der Karaya können vorläufig nur erst fragmentarisch behandelt werden. Doch vermag das Wenige, was von mir selbst beobachtet oder unter Vermittelung meines Begleiters und wichtigsten Gewährsmannes, des alten Häuptlings Pedro Manco erkundet wurde, wenigstens für weitere Forschungen Anhaltspunkte zu geben.

Die Bemerkung, mit der Im Thurn seine Besprechung des socialen Lebens der Guayanastämme einleitet: „The Indian in his natural state, before he feels the influence of white man is of decidedly admirable morality", trifft im vollen Umfange auch für die Karaya zu. Diese natürliche von Religionsanschauungen völlig unabhängige Moralität macht die Existenz eines primitiven Gemeinwesens wie des ihren erst möglich. Sie äussert sich in der peinlichen Beobachtung der Gebote des äusseren Anstandes[1], die selbst dem flüchtigen Besucher nicht entgeht, vor Allem aber in der musterhaften Führung des Familienlebens. Die Festigkeit der Familienbande, die selbst Martius, seine Beobachtungen bei demoralisirten Stämmen vorschnell verallgemeinernd, den Amerikanern überhaupt absprach, hat diesem Volke recht eigentlich den sittlichen Halt gegeben, der bis heute trotz hundertjähriger Berührung mit der Kultur, seinen Verfall verhindert hat und hoffentlich noch lange hintenanhalten wird.

Die **Familie** der Karaya scheint ihrer Form nach „Mutterfamilie" zu sein. Hierfür sprechen folgende Thatsachen:

1. Der verheirathete Mann isst nicht mit seiner Familie zusammen, sondern mit der seiner verheiratheten Schwester. Er wird also danach als Mitglied der schwesterlichen Familie betrachtet.
2. Ebenso erhält er bei Vertheilung der Jagdbeute seinen Antheil nicht im eignen Hause, sondern in dem seiner Schwester.
3. Für die Kinder eines Wittwers sorgen dessen Schwiegereltern, während er selbst wieder in die Reihe der Junggesellen tritt.
4. Die Verbindung von Karayaweibern mit Fremden ist nur gestattet, wenn letztere sich in den Stamm aufnehmen lassen und in dem betreffenden Dorfe dauernden Wohnsitz nehmen, ein Fall, der noch zu Castelnaus Zeit nicht gar selten war, heute jedoch kaum mehr vorkommen dürfte.

Obwohl naturgemäss der Mann als Oberhaupt der Familie vorsteht, ist die Stellung der Frau doch eine durchaus würdige. Von einer Degradation des Weibes zum Lastthier, wie man sie nach Analogie der nordamerikanischen Stämme allen Indianern schlechthin andichtete, findet sich keine Spur. Gewisse Arbeiten freilich sind ausschliesslich Sache der Weiber und unermüdlich sind sie in Erfüllung ihrer mannigfachen Pflichten. Aber auch der Mann hat sein Theil zu leisten. Seine Frau steht durchaus ebenbürtig neben ihm, er vollführt nichts Wichtiges ohne ihren Rath. Auch der Häuptling theilt seine Würde mit seiner Gemahlin. Misshandlungen der Frauen sind unerhört.

Monogamie ist das gewöhnliche. Indessen ist der Mann nicht selten genöthigt, eine zweite Frau zu nehmen, wenn die erste zu alt wird. Es ist dies bedingt durch die eigenthümliche, wie es scheint, bei allen südamerikanischen Stämmen[2] verbreitete Sitte, dass die jungen Männer die älteren, die alten Männer die jüngeren Weiber freien. Der verhältnissmässig geringe Kindersegen mag hierauf zurückzuführen sein.

Künstlicher Abortus kommt vor, jedoch nur auf Verlangen des Mannes. Er wird durch Zusammenpressen des Uterus mit den Händen herbeigeführt und soll nicht selten Todesfälle verursachen.

Vertragen sich die Eheleute nicht, so ist es dem Manne gestattet, sein Weib gegen das eines anderen auszutauschen. Wer seine Frau verstösst, darf nicht wieder heirathen, kann jedoch eine Haushälterin annehmen.

Ein ehebrecherisches Weib straft der Mann selbst durch Schläge oder Brennen mit glimmenden Holzscheiten. Bisweilen[3] soll die Schuldige selbst dem Feuertode verfallen.

Ehebruch seitens des Mannes wird von den nächsten Verwandten der Frau gerächt.

Ueberall tritt in der gesellschaftlichen Ordnung der Karaya das Bestreben hervor, den Frieden des Familienlebens vor jeder Störung zu bewahren. Die jungen Leute stehen deshalb unter strenger Zucht. Jungfräulichkeit wird hoch geachtet und geschützt[4], ausserehelicher Verkehr der Geschlechter mit strengen Strafen, unter Umständen mit dem Tode geahndet. Doch werden solchen Verhältnissen entsprungene Kinder, nicht wie sonst bei Naturvölkern gleichfalls getödtet, vielmehr wie andere Waisen dem Häuptling zur Fürsorge überwiesen.

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[1] Von culturhistorischem Interesse und bezeichnend für das Anstandsgefühl dieser Wilden ist die Art ihrer Defäcation. Dieselbe geschieht möglichst weit abseits vom Dorfe. Es wird ein Loch in den Sand gemacht. Das Individuum setzt sich mit ausgestreckten Beinen darauf, den Oberkörper hinter einer kleinen Matte verbergend. Die Excremente werden stets sorgfältig vergraben.

[2] vgl. Im Thurn a. a. O. p. 213.

[3] Couto Magelhães, Selvagem p. 116.

[4] Couto Magelhães, Peterm. Mitth. 1876, p. 223.

Die ledigen Personen, schon äusserlich durch die oben erwähnten Baumwollbinden von den Verheiratheten unterschieden, sind nicht verpflichtet, selbst ihren Unterhalt zu beschaffen, werden vielmehr von der Gemeinde unterhalten. Junggesellen und Wittwer leben dabei in einer besonderen Hütte beisammen und betheiligen sich selbst an Jagdzügen nur, wenn es ihnen beliebt. Ebenso sind unverheirathete und verwittwete Frauen der Sorge für sich überhoben. Sie wohnen im Hause eines ihrer nächsten Verwandten.

Einer Mittheilung Couto Magelhães' zufolge scheinen die letzteren einige Freiheit im Verkehr mit ledigen Männern zu haben: „Es giebt in den Karayadörfern Männer, dazu bestimmt, viri viduarum zu sein. Diese Leute haben sonst keine Beschäftigung, sie werden vom Stamm unterhalten und unterziehen sich nicht wie die andern den Mühseligkeiten langer Wanderungen und Streifzüge. Auf meine Bemerkung, es scheine mir nicht recht, dass die Gemeinde sich mit dem Unterhalt dieser Leute befasse, erwiderte der Häuptling Koinama: der Frieden, den die Familien dadurch genössen, wiege bei weitem die Mühe auf, welche man auf ihren Unterhalt verwende." (Selvagem p. 116.)

Im Uebrigen sind ledige Männer, welche sich dem weiblichen Geschlecht zuwenden wollen, auf den Verkehr mit den gefangenen in Halbsclaverei gehaltenen Kayapofrauen angewiesen, deren bei den Šambioa wenigstens jedes Dorf einige beherbergt. Dieselben gelten als Allgemeingut, werden auch den Schiffsmannschaften trotz ihres meist höchst abschreckenden Aeusseren zugeführt. Leider sieht man aber auch Kinder zu ähnlichem Zweck verwandt. Hier zeigt sich deutlich der Dualismus in der Ethik der Wilden, deren Moralgesetze nur den eigenen Stammesgenossen gegenüber gelten. Diese allen Naturvölkern gemeinsame Anschauung vermag deshalb nicht unser Urtheil über die Moralität der Karaya im Allgemeinen zu ändern. Wenn Castelnau dieselbe bezweifelt, indem er sagt: „Ce fait (die strenge Bestrafung eines sittlichen Vergehens) est peu d'accord avec les offres qui étaient fait continuellement à nos gens" (Hist. du voyage I. p. 446), so übersieht er, dass diese „offres" sich nicht auf die eigenen, sondern auf fremde Weiber bezogen.

Auch die Behandlung der Kinder ist bei allem Mangel an äusseren Zeichen der Zärtlichkeit, die bei Indianern überhaupt vermisst werden, eine durchaus liebevolle.

Die kleineren werden von den Müttern fortwährend herumgetragen und mit unermüdlicher Sorgfalt gepflegt, mit Zierrathen behängt und bemalt u. s. w. Sie werden ausserordentlich lange gesäugt.

Aeltere Kinder sind ganz sich selbst überlassen, zeigen aber trotzdem einen natürlichen Anstand und eine Bescheidenheit im Benehmen, wie es die viel erzogenen Sprösslinge der Kulturmenschheit nur allzuoft vermissen lassen. Dass Kinder an die Ansiedler verhandelt werden, wie es leider in anderen Gegenden Brasiliens, namentlich am Amazonas noch vielfach geschieht, wäre bei den Karaya unerhört. Vergeblich bemühte man sich bei der Gründung des Collegio Izabel bei Leopoldina, welches den Zweck hatte, junge Indianer zu erziehen und später als Kolonisten anzusiedeln, Karayakinder für dasselbe zu gewinnen. Seitdem man vor Jahren sich einmal hatte verleiten lassen, solche anzulocken und gewaltsam zu entführen, ergreift beim Nahen eines Bootes in der Regel das ganze junge Volk die Flucht und ist nur mit vielen Schwierigkeiten zur Rückkehr zu bewegen.

Die Thatsache, dass die an den Grabpfählen (s. S. 31) angebrachten Thierornamente, Abzeichen der betreffenden Familie oder eines weiteren Geschlechtsgenossenverbandes sind, deutet auf das Bestehen von Totemismus bezw. Klanbildung. Genaueres ist zwar hierüber nicht bekannt, doch dürfte das von Im Thurn[1] für die Arawak ermittelte Familiensystem auch für die bei den Karaya herrschenden Verhältnisse Geltung haben.

Die aus solchen Familienverbänden zusammengesetzten **Dorfgemeinden**, deren jede einen besonderen Namen führt, erscheinen schon ganz als Gaugenossenschaften.[2] Das Ackerland gehört der Gesammtheit und wird gemeinsam bestellt. Jagd und Fischzüge werden ebenfalls gemeinsam unternommen und die Erträge an Beute, Feldfrüchten u. s. w. unter die Familien vertheilt. Alle diese communalen Thätigkeiten und Leistungen überwacht der **Häuptling**. Er wird von der Gemeinde unterhalten, das Eigenthum aller Stammesgenossen gehört auch ihm.[3] Dagegen hat er die Pflicht, Waisenkinder, namentlich die Söhne im Kriege gefallener an Kindesstatt anzunehmen. Die persönlichen Eigenschaften, denen er heutzutage seine Würde verdankt, sind weniger kriegerische Tüchtigkeit, als die im Verkehr mit den Weissen nöthige Gewandtheit, Erfahrung und Sprachkenntniss. So können selbst in den Stamm aufgenommene Kriegsgefangene, die sich hierin auszeichnen, zu dieser Stellung gelangen.

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[1] Im Thurn a. a. O. p. 175.

[2] Post, Stud. z. Entw. d. Familienrechts p. 53

[3] Couto Magelhães, Peterm. Mitth. [illegible] p. 121

Der Häuptling organisirt die Kriegs- und Jagdzüge, er bestimmt die Lagerplätze und Pflanzungsstellen und theilt nach Niederbrennen des betreffenden Waldstreifens (Roça) den einzelnen Familien ihre Ackerantheile zu, die durch Pfähle abgegrenzt werden.

Bedeutend ist seine Wirksamkeit in der **Rechtspflege**. Bei Streitigkeiten zwischen Männern fungirt er als Schiedsrichter, während seine Gattin die der Frauen entscheidet. Sein Amt ist es, Verbrecher zur Rechenschaft zu ziehen, doch kommt ihm die Strafvollstreckung nicht zu, welche nach indianischem Vergeltungsrecht Sache der geschädigten Partei ist. Mord oder Körperverletzung wird desshalb ohne Weiteres von den Verwandten des Opfers gerächt.

Wird dem Häuptling ein Diebstahl angezeigt, so fordert er durch lautes Ausrufen mitten im Dorf den Thäter zur Rückgabe des Gestohlenen auf. Meist wird dem Folge geleistet und das Objekt einfach heimlich wieder an seinen Ort gelegt, womit die Sache erledigt ist.

Andernfalls hat der Häuptling das Recht, die Hütten durchsuchen zu lassen. Dem Verdächtigen wird irgend ein Gegenstand als Pfand abgenommen, bis das Corpus delicti ausgeliefert ist. Wird der Dieb ermittelt, so überlässt man es dem Bestohlenen, sich an ihm schadlos zu halten.

Füllt der Häuptling seine Stellung nicht aus oder kann sich sonst die Gemeinde nicht mit ihm vertragen, so verlässt man ihn einfach und wählt einen neuen.

Eheschliessung. Der junge Mann theilt den Eltern der Erwählten seine Absicht mit, diese befragen ihre Tochter um ihre Zustimmung. Nach Couto Magalhães findet ein förmliches Aufgebot vor versammelter Gemeinde statt. Nunmehr übergiebt der Bräutigam der Braut seine Waffen zur Aufbewahrung, führt dieselbe dann in das Haus eines seiner nächsten Verwandten, da er als Junggeselle noch kein eignes besitzt. Vier Nächte hindurch schlafen die beiden auf einer Matte, aber durch einen weiten Zwischenraum getrennt, ohne dass eine Annäherung gestattet ist. Am fünften Tage wird die Braut ins Vaterhaus zurückgebracht, woselbst sie dem Bräutigam seine Waffen wieder aushändigt. Zum Zeichen, dass er fähig ist, eine Familie zu versorgen, geht der junge Ehemann einige Tage jagen und kehrt erst mit erlegter Beute zurück.[1]) Ein Trinkgelage, welches die Eltern der Braut ausrichten, beschliesst das Ganze. Nun erst ist der intimere Verkehr beider Gatten erlaubt.[2]) Zunächst folgt die Errichtung eines eigenen Heims.

Geburt. Das Weib kniet dabei auf den Hacken, mit den Händen einen Pfosten umfassend, während der Mann sie von hinten mit starkem Druck um den Leib packt. Ist das Kind zur Welt, so wird die Nachgeburt ruhig abgewartet, sodann der Nabelstrang comprimirt und etwa drei Zoll vom Körper mit einem scharfen Taquaraspahn durchschnitten. Das darin enthaltene Blut wird sorgfältig ausgepresst, „um den Starrkrampf zu verhindern“, und als Stypticum heisse Asche und Pulver aus gestossenen Piranhazähnen auf die Wundfläche gestreut. Da keine Unterbindung angewendet wird, so ist es nicht selten, dass das Kind sich verblutet. Das Neugeborene wird, mit Urucuroth bestrichen, in einen breiten Jangadabaststreifen fest eingewickelt und in eine an Schnüren befestigte „rede“ gelegt (s. S. 12). **Drei Tage lang halten dann beide Ehegatten strenge Diät.** Um den Uterus zur Contraction zu bringen, legt sich die Frau auf den Rücken und lässt sich durch den neben ihr sitzenden Mann oder andere ihn ablösende Personen den Leib ein paar Stunden zusammenpressen. Einige Monate nach der Geburt erhält das Kind die oben genannten Baumwollbinden.

Im Alter von sechs bis sieben Jahren durchbohrt man den Mädchen die Ohrläppchen, den Knaben auch die Unterlippe. Es versammelt sich dazu die ganze Gemeinde. In der Mitte eines grossen Kreises sitzt das Kind auf einem mit Ararafedern gezierten Schemel. Einer der Verwandten perforirt ihm die Ohren mit Stacheln der Tucumpalme, die Unterlippe mittelst eines zugespitzten Affenknochens. Die Männer stehen dabei herum und singen ein Lied mit der Schlussstrophe: *idšoho ha hak, ha hak idšoho* d. h. jetzt ist es geschehen!

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[1]) Ob die Kraftprobe durch Schleppen eines schweren Palmholzblockes, wie sie bei einigen Gêstämmen verlangt wird, auch bei den Karaya vorkommt, ist zweifelhaft.

[2]) Karayae cum mulieribus more indigenarum Australiae concumbunt. Vir pedibus extensis humi sedet et mulierem supinam ante se jacentem sursum attrahit, manus natibus eius supponens (cf. Miclucho Maclay, Verhandl. d. berl. Ges. f. Anthr. [illegible] p. [illegible])

Die Wundlöcher werden durch eingeführte oft gewechselte Baumwollfäden offen gehalten. Der Patient muss einen Tag lang fasten und darf einige Zeit nur flüssige Nahrung zu sich nehmen. Die ganze Nachbehandlung leitet ein darin erfahrenes älteres Weib.

Die Knaben tragen von jetzt ab die Tförmigen Lippenzierrathe aus Perlmutter, später erst die Piuvaholzpflöcke. Den Mädchen wird bei dieser Gelegenheit die Bastschürze der Weiber angelegt.

Beim **Eintritt in die Pubertät** erhalten unter ähnlichen Ceremonien die jungen Leute beiderlei Geschlechts die Stammestätowirung. Man markirt mittelst eines Stempels aus einem Cuyenstück (*trisa*) auf beiden Wangen den Umriss des Kreises. Die Stelle wird dann mit einem scharfen Steinchen ausgeschnitten und Baumwollcharpie in die Wunde gelegt. Nach Stillung der Blutung bewirkt eingeriebener Genipaposaft die Blaufärbung der Narbe.

Das erste Erscheinen der Periode wird nicht durch besondere Ceremonien gefeiert. Das menstruirende Weib gilt für unrein und muss während dieser Zeit von den Uebrigen gesondert wohnen. Sie darf nicht baden, sondern wird von anderen Weibern aus einer eigens dazu bestimmten Cuyenschale gewaschen.

Spiel und Tanz. Schon frühzeitig ahmen die Kinder die Thätigkeiten der Erwachsenen nach. Die Knaben üben sich im Bogenschiessen und Fischen, die Mädchen gehen den Müttern baldmöglichst im Haushalt zur Hand. Als Kinderspielzeug sind die Thonfiguren bereits erwähnt. Auch kleine Kreisel (*kotana*, Fig. 15), Kanus und Ruder, Kochgeschirre u. s. w. sind in der Sammlung vertreten.

Beliebte Spiele auch der Erwachsenen sind der Federball aus Maiskolben mit ringförmiger Einlage, ferner das bekanntlich auch in Nordamerika häufige, neuerdings von Boas bei den Eskimo beschriebene „game of cats cradle“, von Hand zu Hand durch die Finger gezogene Schnüre, deren wechselnde Anordnung bestimmte Thierfiguren darstellt.

In schönen Mondnächten üben sich auf den Praias die jungen Leute im Ringkampf. Der Griff dabei ist ganz der bei uns übliche. Es kommt hauptsächlich darauf an, den Gegner durch Beinstellen zu Falle bringen, wobei selbst anscheinend schwächliche Individuen eine erstaunliche Gewandtheit entwickeln.

Einige Tänze sind bereits von Castelnau beschrieben worden. Ich selbst hatte auf dem dritten Sambioadorfe Gelegenheit, einem Kriegstanze beizuwohnen. Es nahmen acht federgeschmückte, mit Speeren, Keulen und Bogen bewaffnete Männer unter Leitung eines Vortänzers, den sie im Halbkreis umgaben, daran Theil. Die Tänzer bewegten sich dabei nur wenig von der Stelle, höchstens ein paar Schritte vor- und rückwärts. Schnelles Hüpfen auf einem Bein, kunstgerechtes, taktmässiges Schwenken der Waffen bildeten die Hauptaction. Alles wurde mit grösster Präcision ausgeführt. Dieser Tanz soll den Kayapo entlehnt sein.

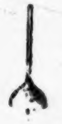

Fig. 15. Kreisel (1/3).

Leichenfeier und Begräbniss. Beim Tode eines Karaya werden unter lautem Klagegeheul der Verwandten alle Gegenstände seines täglichen Gebrauchs, Waffen, Schmucksachen u. s. w. verbrannt, das übrige unter die, welche ihn beerdigen, vertheilt. Die Leidtragenden bringen sich Schnittwunden bei und scheeren sich das Haar.

Demnächst folgt der Todtentanz um die Leiche[1], welche mit Urucu gefärbt und in Matten eingehüllt an einer horizontalen Stange aufgehängt ist.

Unter Leitung zweier Vorsänger, die von Zeit zu Zeit abgelöst werden, geht der Reigen im Kreise herum, wobei die Theilnehmer die Finger übereinander geschoben halten. Der Gesang dabei ist eine Art Wechselrede. Der Chor fragt den Todten, wo er sei und wie es ihm gehe, einer der Vorsänger antwortet für ihn.

Eine solche Strophe konnte wenigstens dem Sinne nach in Uebersetzung wiedergegeben werden.

Chor: *dzoiri koniko — kidikoko* (4—5mal wiederholt) *otakoniko — kudža bekoniko*, d. h.: Er lebt nicht mehr, es ist aus mit ihm, denkt nicht mehr an ihn, er hängt an der Stange (*kudža*).

Der Todte: *rowiro nira — koti uaidža uaniro bioko nero — aidžodža biowa*, d. h.: Ich bin in einem schönen Lande, bringt mir Tabak (*koti*), habt Ihr mir den Lippenpflock angelegt? Ferner: Es fehlt mir nichts, aber bringt Wasser zum Grabe u. s. w.

Der Chor wiederholt dazwischen immer wieder das dumpfe: *haidža hi hi hã — hi hã — hi hã*, d. h: Es ist alles vorbei.

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[1] Nicht selten beginnen die Feierlichkeiten ehe der Tod wirklich eingetreten ist.

Die Beerdigung findet am nächsten oder, wenn der Tod in der Frühe eintritt, am Abend desselben Tages statt. Die Feierlichkeiten, Gesänge und Tänze werden dann noch drei bis vier Tage lang fortgesetzt, während welcher Zeit jede Arbeit ruht.

Die **Begräbnissplätze** liegen stets dicht am Fluss auf erhöhtem Terrain. Zwei derselben, der eine bei S. José, der andere etwas oberhalb der Mündung des Rio das Mortes auf dem rechten Ufer, wurden von mir genauer untersucht und einige Skelette exhumirt.

Das **Grab** (Fig. 16a—d) ist eine rechteckige 2 m lange, 1 m breite und 50—70 cm tiefe Grube, über welche in der Längsrichtung einige Stangen gelegt sind. An der mittelsten ist die von Buritimatten umhüllte Leiche in horizontaler Lage freischwebend aufgehängt [1] (a). Ein mit Speisen gefülltes Gefäss steht unter ihr auf dem Boden. Die Grube ist mit einer Matte bedeckt, über der noch eine fusshohe Erdschicht liegt (b).

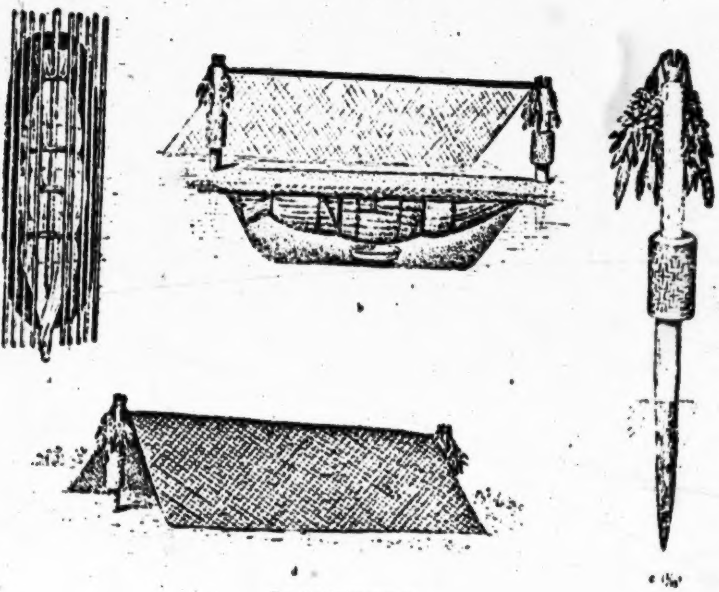

Fig. 16. Grabausstattung.

Die äussere Ausstattung des Grabes soll offenbar ein Haus darstellen. Zwei 1½ m hohe an der kurzen gegabelten Spitze mit lang herabhängenden Federbändern verzierte Pfähle (*iköö*) werden am Kopf- und Fussende des Grabes aufgepflanzt, um die „Thiere", d. h. jedenfalls die Dämonen (die *kenaima* Guayanas) fernzuhalten. Die trommelartige Verdickung im Mittelstücke des Pfahles trägt das eingravirte oder durch Federmosaik angedeutete Familienabzeichen des Verstorbenen. Eins der vorliegenden Exemplare (c) zeigt das Kreuzornament der Eidechse (*küdmä*). Das Federmuster der beiden andern ist leider unkenntlich.

Beide Pfähle sind durch eine Schnur verbunden, über die zwei Buritimatten dachartig ausgebreitet sind (d). Unter dieses Zelt stellt man eine Cuye mit Speise und Trank für die Seele, welche die erste Zeit nach der Beerdigung in der Nähe des Grabes verweilt.

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[1] Castelnaus Angabe a. a. O. I. p. 46), wonach der Todte vertikal im Grabe steht (la tête fait une saillie au dessus du sol) beruht wohl auf einer Verwechselung mit der bei den Kayapo gebräuchlichen Beerdigungsweise in hockender Stellung.

Auf Wunsch der Hinterbliebenen werden die Gebeine später wieder ausgegraben und in freistehenden flachen Thongefässen neben dem Grabe beigesetzt.

Das Andenken Verstorbener schwindet nicht so bald. Noch lange nach dem Tode eines Familienmitglieds giebt die Anhänglichkeit der Verwandten in stürmischen Ausbrüchen des Schmerzes sich kund, wenn die Erinnerung an den Todten durch irgend ein Ereigniss wachgerufen wird. Stiessen wir beim Durchmustern der Vorrathskörbe in den Häusern auf Gegenstände aus dem Nachlass dahingeschiedener Gatten oder Kinder, so brachen die Weiber sofort in ein lautes Klagegeschrei aus, das sich erst legte, wenn man das betreffende Object wieder verbarg.

Auf dem letzten Dorfe der Šambioa war ich Zeuge einer ebenso eigenartigen als ergreifenden Trauerscene, als die Nachricht eintraf, dass ein Karaya in Para, wohin er ein Boot als angeworbener Ruderer begleitet hatte, gestorben sei. Die Mutter und die Frau desselben schritten zwei Tage lang unter lautem feierlichem Trauergesang am Ufer auf und nieder, in den Händen Schmuckgeräthe des Beweinten haltend und unablässig damit stromabwärts winkend, wohin er entschwunden war. Die Klagelieder wurden unter Begleitung anderer Weiber bis tief in die Nacht hinein fortgesetzt.

Krankheiten und Zauberärzte.

Von den schlimmsten Geisseln der Naturvölker, den Pocken und der Lues, sind die Karaya bis jetzt so ziemlich verschont geblieben, ebensowenig sind sie der bei der Bevölkerung von Goyaz so verbreiteten Lepra und Kropfkrankheit unterworfen. Hingegen ist bei den Karayahi die Tuberculose, deren Ansteckungsfähigkeit den Indianern wohl bekannt ist, in steter Zunahme begriffen. Ahi catarrho naõ tem? Giebt es auch keinen Catarrh? ist stets die erste Frage, die sie an den fremden Besucher richten, ehe sie das Betreten ihrer Hütten gestatten. Malariafieber kommen in intensiverer Form ebenfalls nur im Gebiete der Karayahi vor, namentlich in den Niederungen zwischen São José und der Mündung des Rio das Mortes.

Arzneistoffe werden, wie es scheint, von den wilden Stämmen Südamerikas in weit geringerem Maasse angewendet, als man gemeinhin annimmt. Da jede Krankheit als ein Werk feindlicher Zauberer oder Dämonen betrachtet wird, so verlässt man sich mehr auf den Gegenzauber des eigenen „Medizinmannes", der durch Saugen an dem leidenden Körpertheil den Giftstoff entfernt oder mittelst der Zauberrassel die bösen Geister verscheucht.

Eins der beliebtesten Medikamente der Karaya ist das Harz der Almecegeira (Hedwigia balsamifera), welches mit Cocosöl angerührt als Riechessenz gegen Kopfschmerz und äusserlich gegen Leibweh verwendet wird (*andiiura*).

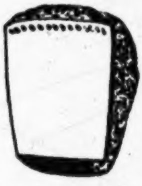

Fig. 17. Scarifications-Instrument ⅓.

In der Chirurgie wissen die Wilden schon besser Bescheid. Sie kennen den Aderlass aus der Stirnvene, die Blutstillung durch Abbinden des verletzten Gliedes, streuen auf Wunden ganz rationell Kohlenpulver auf, legen an gebrochene Glieder Schienenverbände an und entwickeln eine grosse Geschicklichkeit im Ausziehen von Dornen mittelst scharfer Fischzähnchen.

Die aus Nordamerika und Ecuador bekannte Sitte, durch künstlich erregtes Erbrechen des Morgens den Magen zu entleeren, findet sich auch hier. Es geschieht dies mittelst angekohlter Taquarastücke (*[illegible]*), welche in den Schlund eingeführt werden bis die Wirkung erfolgt.

Das wichtigste medizinische Instrument ist der Scarificationsapparat (*i-laura*). Er besteht aus einem drei- oder viereckigen Stückchen Cuyenschale, dessen eine Fläche mit einer centimeterdicken Wachs- oder Harzschicht beschwert ist, während der andere eine Reihe scharfer Fischzähnchen trägt (Fig. 17).

Solche Schröpfer werden paarweise aufbewahrt, indem die convexe Kratzfläche des einen auf der concaven des anderen liegt. Die Zähnchen schützt man durch dazwischen gestopfte Baumwolle.

Während der Patient sich krampfhaft an einen Pfahl festklammert, drückt man ihm die Spitzchen tief in die Haut des leidenden Körpertheils ein und ritzt dieselbe mit raschen Zügen nach verschiedenen Richtungen hin auf. Das Blut wird mit Palmblattstreifen abgekratzt, die Wunden im Bade mit Sand abgerieben. Nicht selten soll zur Erhöhung der ableitenden Wirkung gestossener Pfeffer aufgelegt werden.

Auch ohne dass ein besonderes Leiden vorliegt, macht man derartige Blutentziehungen von Zeit zu Zeit an Armen und Beinen, „um die Muskelkraft zu stärken".

Die allen Naturvölkern gemeinsame Anschauung, dass Krankheit wie Tod etwas höchst Unnatürliches ist und nur durch Einwirkung feindlicher Mächte zu Stande kommt, welche allein der Zauberarzt zu bannen versteht, ist bei den Stämmen Südamerikas in so durchaus gleichartiger Weise herrschend, dass Alles, was von einem Volke darüber bekannt ist, auch ohne Weiteres für die übrigen gilt. Es sei hierüber nur auf die lichtvolle, erschöpfende Darstellung Im Thurns [1]) verwiesen, der kaum etwas hinzuzufügen ist.

Bei den Karaya bildet der Stand der Zauberärzte (*hahatikidü*, nach Spinola *hari*), deren jedes Dorf mehrere besitzt, ebensowenig eine festgeschlossene Kaste als bei den Xingustämmen.

Zauberer kann Jeder werden, der sich den dazu nothwendigen Kasteiungen unterzieht. Nervös angelegte Individuen, Epileptiker u. s. w. sind natürlich besonders dazu geeignet. Selbst Frauen können zu dieser Würde gelangen.

Wir hatten keine Gelegenheit, den Medizinmann bei der Krankenbehandlung zu beobachten, wohl aber in seiner nicht minder wichtigen Thätigkeit als Regenbeschwörer. Er trat feierlichen Schritts vor die Hütte, in der einen Hand die Tabakspfeife, in der andern eine lange, an der Spitze mit Rochenstacheln besteckte Ruthe haltend. Das Gesicht zum Himmel gewandt, stiess er mit lauter Stimme unarticulirte Töne aus, blies einmal über das andere Rauch gegen die Wolken, murmelte dann, seinen Stab um den Kopf schwingend, mit unglaublicher Zungenfertigkeit unverständliche Worte und führte endlich mit grimmiger Geberde unter dem Rufe: *koluto!* zerstreut euch! Stösse nach den vier Himmelsgegenden. Es ist also ganz dasselbe Verfahren, das Boas bei den Central-Eskimo beobachtete. [2]) Kommt der Regen trotzdem hernieder, so zerkaut der Beschwörer eine Wurzel und speit die Stücke in die Luft, natürlich erst wenn das Unwetter seinem Ende sich nähert.

Will der Zauberer einem Abwesenden Schaden zufügen, so schiesst er mittelst eines kleinen Bogens (*lihate*) einen Pfeil, der an der Spitze zwei Schlangenzähne trägt, in der Richtung ab, in der er sein Opfer vermuthet. Letzteres wird dann von unheilbarem Siechthum befallen.

Animismus. Maskentänze.

So wenig im Einzelnen über die Religionsanschauungen der Karaya bekannt ist, so lässt sich doch bereits soviel feststellen, dass die animistische Weltanschauung als niedrigste Form religiösen Lebens sich bei ihnen in ganz derselben Weise äussert, wie bei andern besser studierten südamerikanischen Stämmen.

Auch ihnen sind die Erscheinungen des Halblebens im Schlafe, das Erlöschen aller vitalen Thätigkeit im Tode, ferner Träume und Visionen ein Beweis für das Vorhandensein einer vom materiellen Substrat getrennten Geisterwelt, in der jedes menschliche wie thierische Individuum, die sich nach indianischer Auffassung ja nur in ihrer körperlichen Form unterscheiden, sein immaterielles Scheinbild hat.

Aus Erfahrung wissen sie, dass im Traume der Geist den Körper des Schlafenden verlässt, um umherzuschweifen, mit andern Personen oder andern Geistern in Verkehr zu treten, sie wissen ferner, sei es auch nur durch suggestive Beeinflussung, dass ihre Zauberärzte, mit höheren Kräften begabt, sich willkürlich in einen Schlafzustand versetzen können, in welchem ihre Seele Verborgenes ergründet, in Thiere einfährt, um als „Wehrwolf" Feinde zu schrecken und zu schädigen, kurz alle jene Dinge ausführt, durch die sich der Schamanismus allenthalben in gleichmässig wiederkehrender Weise seinen Einfluss zu sichern weiss.

[1]) Im Thurn a. a. O. p. 328 ff.

[2]) Petermann's Mitth. 1887, p. 309.

Die Seelen der Verstorbenen, welche, wie oben erwähnt, in der ersten Zeit in der Nähe des Grabes verweilend gedacht werden, kehren später gern zu ihrer früheren Behausung zurück. Ihren Verwandten erscheinen sie vorzüglich in Gewitternächten. Wenn der Regen prasselnd herabströmt, Blitze das Dunkel erhellen, gedenken die Alten ihrer verstorbenen Angehörigen und suchen durch lautes Klagegeheul und Gesang sich in einen Zustand künstlicher Exstase zu versetzen, der ihrer erregten Phantasie schliesslich jedes erwünschte Phantom vorzaubert.

Diese animistische „Religion“, wenn man sie so nennen will, entbehrt noch jeder ethischen Grundlage. Noch hat sie sich nicht zur Annahme eines höheren alles beherrschenden Geistes aufgeschwungen, von dem der Mensch sich in Erwartung von Lohn und Strafe für seine Handlungen abhängig fühlt. So fehlt denn auch alles, was die äusseren Beziehungen des Menschen zur Gottheit andeutet, Idole, Kultushandlungen, Gebete u. s. w. Wohl aber finden sich bei ihnen diejenigen Ceremonien, aus denen, wie es scheint, überall auf der Welt die höheren Kultusformen hervorgegangen sind, die mysteriösen

Maskentänze. Allbekannt ist die wichtige Rolle, welche solche Maskereien bei den nordamerikanischen Stämmen spielen. Von den analogen Gebräuchen auf dem südlichen Continente wusste man bis jetzt auffallend wenig. Nur die Tänze der Tekuna, Juri, Uaupestämme werden beiläufig in der Litteratur erwähnt. Die „Tempel“ und „Idole“, von denen die ältesten Missionsberichte sprechen, sind offenbar nichts anderes, wie die „Medizinhütten“ oder „Flötenhäuser“ mit den darin aufbewahrten abenteuerlichen Maskenkostümen.

Erst das durch die beiden Xingu-Expeditionen heimgebrachte reiche Maskenmaterial hat neuerdings wieder die Aufmerksamkeit auf diese für das Verständniss des indianischen Lebens so wichtigen Festtänze gelenkt. Die später bei den Karaya angestellten Beobachtungen boten dazu eine erwünschte Ergänzung.

Ihre Maskentänze sind ethnologisch von ganz besonderem Interesse wegen der auffallenden Analogieen, die sie in der Form der Masken sowohl wie auch in den sonstigen Festgebräuchen mit denen Melanesiens zeigen. Diese Uebereinstimmung geht so ins Einzelne, dass Kleinschmidts Beschreibung der neubritannischen Duck-Duckfeste mutatis mutandis auch auf die Thiertänze der Karaya passen würde.

Castelnau, der ihrer zuerst Erwähnung thut, erwarb eine dieser Masken unter vielen Schwierigkeiten [1]), doch ging dieselbe später mit den gesammten übrigen Sammlungen in den Katarakten des Tocantins verloren. Die von ihm auf Taf. IX seiner „Vues et scenes“ (Paris 1852) gegebene Darstellung eines Tanzes ist insofern nicht correct, als Unterleib und Beine der Tänzer nicht, wie die Abbildung zeigt, unbedeckt, sondern unter langen Buritigehängen verborgen sind. Auch erscheint die Höhe der Kopfaufsätze übertrieben.

Später hat Spinola [2]) darüber etwas mitgetheilt, auch einige Tanzanzüge für die anthropologische Ausstellung in Rio (1882) erworben, die jedoch niemals ihren Bestimmungsort erreichten, sondern schon in Goyaz zu Grunde gingen.

Dass es mir gelang, einige der interessantesten Masken glücklich heimzubringen, verdanke ich der Vermittelung des Häuptlings Pedro Manco, ohne dessen Fürsprache das abergläubische Misstrauen seiner Stammesgenossen sich schwerlich hätte überwinden lassen. Waren doch bereits mehrfach diese geheiligten Objekte von Reisenden, namentlich auch von Spinola selbst, unklugerweise profanirt worden. Wider Erwarten fanden sich die schönsten Exemplare bei den Karayahi, deren Dörfer allein die oben beschriebenen „Medizinhütten“ aufwiesen. Kleinere Lager hatten statt derselben einfache halbkreisförmige oben und hinten offene Verschläge, wie Castelnau sie abbildet, während bei den Sambioa die Hütten vollständig fehlten. Wahrscheinlich waren sie hier nach Beendigung der Festlichkeiten bereits wieder abgebrochen. Die daselbst gesammelten Palmstrohanzüge lagen auf einem Haufen zusammengeworfen im nahen Walde und sind deshalb schon etwas defekt.

Die **Tanzmasken** stellen sämmtlich Thiere dar. Doch geht die Nachbildung der Thiergestalt nicht so weit, wie bei den Masken der Nordamerikaner und der Tekuna, da das betreffende Wesen nur durch einige seiner auffallendsten Merkmale oder auch nur durch die angebrachten Ornamente angedeutet wird.

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[1] Castelnau a. a. O. p. 441.

[2] a. a. O. p. 43.

Die Masken, welche entweder einzeln gebraucht werden oder paarweis zusammengehören, zerfallen ihrer Form nach in drei Klassen.

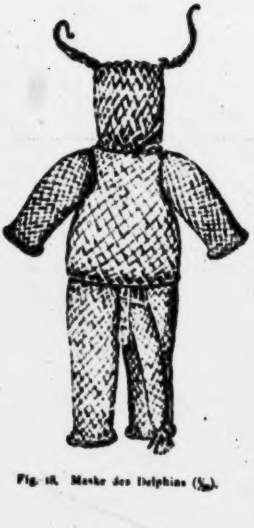

Fig. 18. Maske des Delphins (1/20).

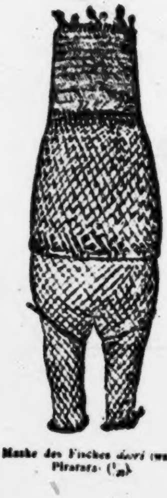

Fig. 19. Maske des Fisches *doori* (wahrscheinlich Pirarara) (1/20).

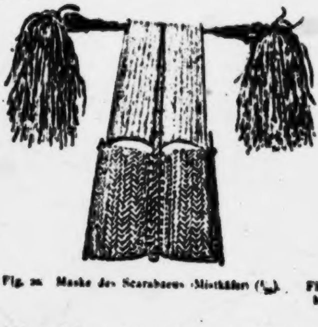

Fig. 20. Maske des Scarabaeus (Mistkäfer) (1/20).

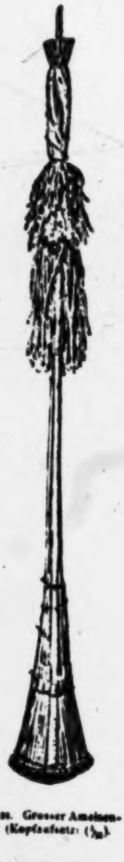

Fig. 21. Grosser Ameisenbär (Kopfaufsatz) (1/20).

1. Anzüge und Kopfaufsätze aus einfachem Palmstrohgeflecht (*inxudi*). Gesammelt wurden davon:

a) **Der Delphin.** Männliche Figur mit übertrieben gross gebildeten Genitalien; aus Oguassublättern geflochten. Den Oberkörper des Tänzers deckt ein bis zum Gürtel reichendes Wamms mit Aermeln. Unterleib und Beine bis zum Knie stecken in einer Art Hose, während der Kopf mit einer das Gesicht vollständig verhüllenden Kappe überzogen ist, die oben in zwei gewundene Zipfel ausläuft (Fig. 18).

b) Eine ähnliche Figur ohne Genitalien, den Fisch *doori* (Pirarara?) darstellend. Die Verhüllung des Thorax ist ärmellos. Die Kapuze besitzt sechs kurze mit Endknoten versehene Zipfel (Fig. 19).

c) **Der Scarabaeus** (*koroheddi*, Pillendreher, eins der häufigsten Insekten der Campos) ist eine aus Buritiblättern geflochtene Maske für den Oberkörper. Den Kopf birgt eine aus feinem Geflecht bestehende rhombische Kappe, durch deren oberen Theil eine an den Enden mit Palmstrohquasten versehene Querstange läuft, welche die Fühler des Käfers sehr charakteristisch wiedergiebt. Der untere Theil aus gröberem Geflecht besteht nur aus einer Brust und Bauch bedeckenden Lage. Beiderseits sind schlitzförmige Armlöcher angebracht. Die Beine des Tänzers sind wahrscheinlich durch Buritigehänge verhüllt (Fig. 20).

d) Der grosse Ameisenbär (*ueriri*), von dem gleichfalls nur ein Aufsatz für Kopf und Oberkörper vorhanden ist, ist trichterförmig aus einem einzigen Buritiblatt geflochten, dessen nach oben ragender Stiel mehrfach gespalten durch einen angesetzten Holzstab künstlich verlängert ist. Die äusserste Spitze trägt eine mächtige Blätterquaste. Das Ganze ist 3 m 80 cm hoch (Fig. 21).

Vorstehende Masken sind die bei den Šambioa erhaltenen. Ausserdem wurde auf einem Karayahidorf die Skizze eines fünften Anzugs derselben Gattung entworfen. Es ist dies

e) der Geier Caracara (*ũra*), ebenfalls trichterförmig, doch weniger hoch als der „Ameisenbär“ und mit Armlöchern versehen (Fig. 22c).

2. Masken nach Art der Duck-Duck (*juϑo*). Es sind cylindrische Tanzhüte, bedeckt mit zierlichem Federmosaik, dessen Muster das betreffende Thier wiedergiebt.

a) Der Fisch Piabuson (*ìbuioura*) besteht aus einem starken cylindrischen Buritigeflecht von 80 cm Höhe, 43 cm Umfang i. M., nach oben in einen zopfartigen mit schwarzem Bast umwickelten Fortsatz auslaufend, der am Ende einen Federbüschel trägt. Das untere Ende des Cylinders erweitert sich trichterförmig, um den Kopf des Trägers aufzunehmen. Dieser Untersatz ist etwa 25 cm hoch und von Buritistreifen so dicht umhüllt, dass das Gesicht des Tänzers vollständig verborgen bleibt (Taf. XII. 1 a u. b).

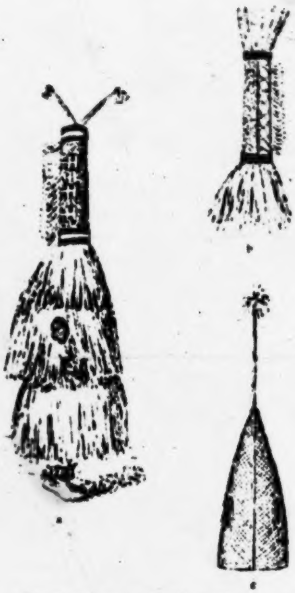

Fig. 22 Masken und maskirter Tänzer.

Das cylindrische Mittelstück ist der Länge nach mit dünnen Rohrstäbchen belegt, auf welche die Federmosaik mit Wachs aufgetragen ist. An der Vorderseite verläuft vertikal ein 10 cm breiter gelber Streifen von zusammengedrehten schwarzweissen Baumwollschnüren eingefasst, den jederseits ein halb so breiter rother mit gleicher Einfassung begleitet. Rechtwinklig zweigt sich von jedem derselben ein breiter rother Fortsatz nach hinten ab, welcher jede Seite des Cylinders in zwei rechteckige Felder theilt. Dieselben sind ausgefüllt durch blaue Rechtecke auf gelbem Grunde, welche durch schwarze Schnüre sich abgrenzen.

An beiden Enden ist der Cylinder mit Streifen von blauem Militärtuch umwunden. Die ursprüngliche Umwickelung war jedenfalls ein enggewebtes schwarzes oder schwarzweisses Baumwollband, wie bei den in Fig. 22a und b abgebildeten Masken.

Den oberen Rand, der ausserdem mit einer Reihe aufrecht stehender rother Ararafedern besteckt ist, umgiebt ein kleiner gruner Federsaum.

An der mit weissem Flaum beklebten Hinterseite hängen zwei Reihen blauer Ararafedern übereinander herab.

Durch das obere Drittel des Cylinders ist ein an den Enden mit langen Federquasten geschmücktes Querstäbchen gesteckt.

b) Der Fisch Pacu (*ariuaj*) ist von ähnlicher Form. Der cylindrische Theil ist niedriger, aber von grösserem Durchmesser (Höhe 50 cm, Umfang 55 cm). Auch hier geht von der oberen Fläche ein Zopf aus (60 cm) (Taf. XII. 2 a u. b).

Vorn verläuft gleichfalls ein breiter rother Streif in schwarz-weisser Einfassung. Die Seitentheile zeigen ein Complementärmuster von schrägen etwas unregelmässig verlaufenden stumpfen Zickzackstreifen, roth auf gelbem Grund in schwarzer Einfassung. Hinten hängen ebenfalls zwei Federreihen herab.

Zu beiden Masken gehören lange um Schultern und Hüften zu legende Buritigehänge. Der Hals ist mit einer Garnitur schwarzer Baststreifen umwickelt. Der Tänzer trägt in den Händen Rasselcuyen und um die Knöchel die Binden mit den klappernden Thevetiaschalen (Fig. 22b).

Zwei andere derartige Masken konnten skizzirt werden.

c) Die eine stellt angeblich den *kabroro* (Alligator) dar. Der cylindrische Theil ist roth, mit horizontal liegenden Doppelkreuzen in Gelb (Fig. 23 a) und trägt zwei divergirende kurze Zöpfe.

d) Die Bedeutung der anderen, das Thier *yarenũ*, ist unsicher. Die Grundfarbe des Cylinders ist blau. An jeder Seite läuft eine Kette von gelben Rechtecken auf rothem Grund herab. Dem Ornamente nach dürfte es eine Schlange vorstellen. (Fig. 23b).

Bei beiden ist die Hinterseite durch eine in der Längsrichtung angebrachte Doppelreihe kurzer grüner und blauer Papageifedern geziert.

3. Ohne Thieremblem ist die Maske eines schwarzen Vogels (*tirrhũ*). Es ist ein menschliches Gesicht, aus einer grossen Cuyenschale, das untere Drittel schwarz, das übrige roth bemalt. Der Mund ist mit Wachslippen und Holzzähnchen ausgestattet. Zwischen den schmalen Augenspalten befindet sich in unnatürlicher Höhe die Nase aus schwarzem Wachs. Ein Gehänge von schwarzen und

braunen Federn fällt nach hinten herab, während vorn und an den Seiten lange Buritibaststreifen den Körper des Trägers decken (Taf. X. 3).

Damit ist die Zahl der Masken keineswegs erschöpft. Jedes Dorf hat seine besonderen und manche „Medizinhütte“ war von den verschiedensten Typen förmlich vollgepfropft.

Ausser den genannten wurden noch folgende als bei den Karayahi vorzugsweise gebräuchlich aufgeführt:

Die Fische: Pintado (Pimelodus Sorubim), Trem Trem (Gymnotus electricus), Chicote, Piau und Pirarucu (Sudis gigas); die Vögel: Tuyuyu (Mycteria Jabiru), Japuira (Cassicus sp.), Mutum (Cra[illegible], Jacu (Penelope); endlich Hirsch und Krebs.

Maskenfeste. Sind nach ergiebigen Jagd- und Fischzügen viele Lebensmittel vorhanden, so bestimmt der Häuptling die Abhaltung eines Tanzfestes, das so lange fortgesetzt wird, als die Vorräthe reichen. Schon mehrere Tage vor dem festgesetzten Termin beginnen die Vorbereitungen. Die Weiber sorgen für Speisen und Getränke, die Männer machen sich, soweit sie nicht noch auf der Jagd beschäftigt sind, an die Anfertigung der Tanzkostüme. Jeder Tanz ist nur bestimmten Personen bekannt. Die dabei gesungenen Lieder, deren Ueberlieferung vom Vater auf den Sohn vererbt, sind angeblich in alterthümlicher, der Menge unverständlicher Sprache gehalten.

Jedes dargestellte Thier hat einen für dasselbe charakteristischen Laut, der sich in den Gesängen immer wiederholt. So schreit der Pacu: *heiyoá he, heiyoá he*, der Alligator *hu — hu — hu*.

Die Weiber und Kinder sehen zwar dem Tanze zu, dürfen aber nicht die Masken allein, ohne ihren Träger erblicken, da man sie in dem Glauben erhält, die betreffenden „Thiergeister“ wirklich vor sich zu haben. Nur die ältesten Weiber werden hier und da mit in das Geheimniss gezogen.

Das Fest beginnt mit einem Umzug der Masken durch das Dorf. Die Theilnehmer kleiden sich im nahen Walde an und kommen mit lautem *haù hu haù* hervor. Alles ruft alsdann: *nakumerare!* Da kommen sie!

Während des Umzugs werfen die Maskirten Holzscheite nach allen Richtungen herum. Nachdem sie sich wieder zurückgezogen, wird alles für das Festmahl und Trinkgelage zugerichtet, bis nach einigen Stunden die Tänzer von neuem hervorkommen und der Tanz beginnt. Er besteht wie der des Duck-Duck in einem eigenthümlichen Hüpfen. Der Tänzer darf sich dabei auf keine Weise zu erkennen geben, weder sprechen, noch husten oder niesen, namentlich aber nicht fallen. Er wird sonst, wie der Duck-Duck und der nordwestamerikanische Hametz sofort todt geschlagen.

Ist er genöthigt, zu husten, was bei der erstickenden Hitze in seiner Vermummung natürlich nicht selten ist, so springt er in den Kreis der umstehenden Männer, die dann gleichfalls hustend seine Stimme übertönen.

Die Tänze finden in einer bestimmten Reihenfolge statt, wobei jedoch dem Häuptling die Entscheidung darüber zusteht, mit welchem der Anfang gemacht werden soll.

Dringt ein Weib aus Neugierde in die geheime Hütte ein oder nimmt sie sonst eine Gelegenheit wahr, die Maskenanzüge zu sehen, so trifft sie die Todesstrafe.

Gewöhnlich legen dann die übrigen Weiber beim Häuptling Fürbitte ein. Dieser lässt Gnade walten, wenn die Schuldige Stillschweigen verspricht und sich irgend einer Bussarbeit unterzieht, welche meist im Weben eines *riù* oder der Anfertigung einer grossen Buritimatte besteht. Weigert sie sich dessen, oder fällt die Arbeit nicht nach Wunsch aus, so wird ihr ein Ort im Walde bezeichnet, an dem sie sich zu einer bestimmten Zeit einzufinden hat. Dort wird sie genöthigt, sich den versammelten Männern hinzugeben. Erscheint sie nicht, so erhalten letztere das Recht, sie zu tödten, wo sie sie antreffen. Die Leiche der Schuldigen wird in den Strom versenkt. Doch darf Niemand in die Hütte des Opfers eindringen, da dieselbe als Asyl gilt.

In gleicher Weise wird ein Mann, der einer Frau das Geheimniss verräth, für vogelfrei erklärt.

Dass solche barbarischen Gebräuche wenigstens früher geherrscht haben, ist um so weniger zu bezweifeln, als sich Analoges in anderen Gegenden der Erde nachweisen lässt. Doch scheint heute die Sache nicht mehr so streng gehandhabt zu werden. Man erzählt, dass bei den benachbarten Tapirapé durch einen Zufall einst sämmtliche Weiber der Masken ansichtig wurden, so dass nichts anderes übrig blieb, als sie alle zu begnadigen und das Geheimniss preiszugeben.

Auch bei den Šambioa soll nach Aussage Pedro Manco's der Brauch abgekommen sein. Indessen gestatteten dieselben uns nicht, die im Walde gefundenen Masken einfach mitzunehmen, da Weiber in der Nähe vermuthet wurden. Um sie nach unserem Lager zu schaffen, mussten vielmehr unsere Leute eigens zu diesem Zweck damit bekleidet werden.

Mögen diese Sitten sich jetzt gemildert haben oder nicht, jedenfalls ist der Respect der Weiber vor den Masken und ihrem geheimnissvollen Aufbewahrungsort ein ganz gewaltiger.

Nach Beendigung des Festes werden die Masken weggeworfen oder verbrannt. Allenfalls werden die dazu verwendeten Federn aufgehoben.

Ueber die eigentliche Bedeutung dieser Tänze werden wir schwerlich jemals ganz ins Klare kommen. Es ist sogar zweifelhaft, ob die Indianer selbst sich ihrer noch vollständig bewusst sind. Auf Grund der Analogieen bei besser bekannten Völkern lassen sich wenigstens Vermuthungen darüber aufstellen.

Sicher ist, dass die Maske den Geist des dargestellten Thieres repräsentirt. Die Thiere selbst sind entweder Jagdthiere oder solche, die in der nationalen Legende eine gewisse Rolle spielen, wie der Storch, der Alligator, der Gymnotus. In Nordamerika giebt es Bärentänze, Büffeltänze u. s. w., um den Bären- und Büffelgeist zu bewegen, diese Thiere in grösserer Menge erscheinen zu lassen, während andere Tänze sich auf Thiere beziehen, die als Urahnen betrachtet werden, oder denen sonst eine mythologische Bedeutung zukommt. Aehnliche Vorstellungen mögen auch den Maskereien der Karaya zu Grunde liegen. Es wäre damit bereits ein Schritt über die niedrigste Form des Animismus hinaus gethan, da die Annahme eines alle Thiere der betreffenden Klasse repräsentirenden Geistes schon eine gewisse Abstraction voraussetzt.[1] Insofern dann diese Thiergeister in einer dem Menschen günstigen Weise beeinflusst werden sollen, zeigt sich in diesen Tänzen die erste Spur eines Kultus.

Fragt man die Indianer selbst, warum sie vor den Frauen das Geheimniss wahren, so erwidern sie ausnahmslos, dieselben dürften nicht alles sehen, sie sprächen zu viel.

Das Bedürfniss, die Autorität der Männer den Weibern gegenüber aufrecht zu erhalten, tritt überall hervor, wo derartige mysteriöse Feste im Schwange sind. Auch aus dem griechischen und orientalischen Alterthum ist ähnliches bekannt. Es dürfte in diesem Bestreben, das dem Culturmenschen oft als eine brutale Vergewaltigung des schwächeren Geschlechts erscheinen mag, einer der ursprünglichsten der ganzen Menschheit angehörigen „Völkergedanken" zum Ausdruck kommen.

Das Schw[illegible]olz scheint bei den Karaya nicht im Gebrauch zu sein, wenigstens konnte nichts darüber ermittelt werden.

Legenden und Folklore.

Noch in den letzten Tagen unseres Aufenthalts in S. Maria wurde aus dem Munde des alten Pedro Manco eine Anzahl von Legenden aufgezeichnet, die bei der Spärlichkeit derartiger Mittheilungen aus Südamerika, trotz ihrer Einfachheit und Gedankenarmuth sowie theilweis verstümmelten Form immerhin einiges Interesse beanspruchen. Leider musste bei der Kürze der Zeit davon Abstand genommen werden, sie im Urtext nieder zu schreiben, zumal die Herstellung einer Interlinearübersetzung auf unüberwindliche Schwierigkeiten stiess.

Ob diese Traditionen von fremder Beeinflussung völlig frei geblieben sind, wird erst dann mit Sicherheit zu entscheiden sein, wenn es einmal gelingen sollte, weitere Gewährsmänner zur Controlle heranzuziehen. Diese Aussicht ist freilich sehr gering. Vorläufig steht der Annahme, dass wir es hier wirklich mit echten Produkten indianischen Volksgeistes zu thun haben, nichts entgegen.

Weder der Form noch den Inhalten nach unterscheiden sich diese Mythen von den sonst aus Amerika bekannten. Gerade diejenige Sage, welche den Indianern am leichtesten durch Missionare suggerirt wird, die von der grossen Fluth, lässt in der hier mitgetheilten Fassung gar keinen Zusammenhang mit der christlichen erkennen.

Analogieen finden sich im Uebrigen mit Mythen aus Guayana, Nordamerika und namentlich Polynesien.

Die Legenden I—VI scheinen Bruchstücke einer alten Stammessage zu sein.

Nicht alle sind vollständig. Bei einigen fehlt der Schluss oder doch, für unser Verständniss wenigstens, die Pointe.

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[1] Im Thurn a. a. O. p. 350

Ueberall tritt die echt indianische Anschauung von der Gleichartigkeit des Menschen und der Thierwelt deutlich hervor. Das Thier erscheint hier nur in seiner äusseren Erscheinung vom Menschen verschieden, daher beide ihre Gestalt fortwährend verwandeln. In der Regel fügte der Erzähler in den Verlauf seiner Darstellung bei der Einführung eines neuen Thieres in die Handlung ausdrücklich die Bemerkung hinzu, dasselbe sei eigentlich auch ein Karaya gewesen.

I.

Kabôi.

Kabôi, der Ahnherr der Karaya, lebte mit seinem Volke in der Unterwelt. Es schien dort die Sonne, wenn auf Erden Nacht war und umgekehrt. Einst drang der Schrei des Campvogels Seriema (Dicholophus cristatus) bis dahin und Kabôi beschloss, von einigen Leuten begleitet, dem Ton zu folgen. So gelangte er an ein Loch, welches auf die Oberfläche der Erde führte. Aber nur seine Leute konnten hindurch, während er selbst wegen seines zu grossen Körperumfangs darin stecken blieb und nur mit dem Kopf aus der Oeffnung hervorschaute. Die Karaya durchstreiften die Gegend und fanden viele Früchte, Bacury, Piqui, Fruta do veado, ferner Bienen und wilden Honig, sahen aber auch manchen abgestorbenen Baum und dürres Holz. Alles dieses brachten sie zur Stelle, wo Kabôi ihrer harrte, und zeigten, was sie gefunden. Wohl ist das Land schön und fruchtbar, sagte dieser, aber das morsche Holz beweist, dass das, was hier lebt, bald dem Tode verfallen muss. Drum ist es besser, wir bleiben, wo wir sind.

Im Reiche Kabôi's wurden die Menschen nämlich sehr alt, sie starben erst, wenn sie vor Alter keine Bewegung mehr machen konnten.

Als Kabôi zu seinem Volke zurückkehrte und die Früchte zeigte, wollten die meisten hinaus auf die Oberwelt; vergeblich warnte er: Ihr findet alles, dessen ihr bedürft, aber ihr werdet schnell dahinsterben. Dennoch zog ein Theil des Volkes fort und bevölkerte die Erde. Die übrigen blieben mit Kabôi in der Unterwelt zurück. Sie leben noch heute in voller Kraft, während das Volk auf der Erde mehr und mehr dem Untergange entgegengeht.

Eine ganz ähnliche Sage der Warrau theilt im Thurn (a. a. O. p. 384) mit, nur spricht diese von einem Herabsteigen des Volks vom Himmel auf die Erde. Aus Nordamerika kennen wir ein Analogon bei den Mandans (vergl. Catlin, Indianer Nordamerikas. Brüssel 1851. p. [illegible]). In Anbetracht, dass in der Sprache der Karaya b und m vielfach in einander übergehen, namentlich in Lehnwörtern, scheint in dem Namen Kabôi der in der südamerikanischen Mythologie häufig wiederkehrende Name der Sonne und des Sonnenheros der Aruakstämme Kamu, Kamui, Kamoti oder Kamutši (s. u. das von dem Feste der Ipurina Bemerkte) anzuklingen. Auch Tamoi, der Ahnherr der Tupi, mag damit identisch sein.

II.

Sonnenmythus.

Kahererô, ein Karayamädchen, heirathete den reichen **Šokrãã**. Sie wurde in den Wald geschickt, um Holz zu holen. Die Sonne lief aber so schnell, dass die Nacht hereinbrach, ehe sie fertig wurde. Da beklagte sich das Mädchen bei ihrer Mutter **Idžokarerô**: „Warum habe ich einen so reichen und mächtigen Mann geheirathet, wenn ich gezwungen sein soll, so schnell zu arbeiten. Das halte ich nicht aus. Mache doch, dass die Sonne langsamer geht".

Die Mutter sandte darauf ihren Sohn [1] **Bedauã** [2] aus. Diesem gelang es, der Sonne ein Bein zu brechen, sie geht seitdem langsamer.

Sehr auffällig ist hier die Uebereinstimmung mit dem polynesischen Mauimythus.

III.

Die beiden Gewaltigen.

In einem Dorfe war ein Fest gefeiert worden. Die Tänzer hatten ihre Masken abgelegt. Alles ging aus zu jagen und zu fischen. Jeder versprach der Erste zu sein, der mit reicher Beute heimkäme. In drei Kanus zogen die Leute stromaufwärts, nur ein Jüngling allein stromabwärts. Seine alte Mutter, die blind und lahm, nicht vom Feuer fort konnte, war zurückgeblieben. Sie fragte ihn, als er zurückkehrte: Wer hat da getanzt, waren es wirklich Todte, die tanzten? Der Sohn erwiderte: Nein, es waren die Karaya, doch legten sie die Finger über einander nach Art der Verstorbenen (vergl. S. 30). Nun kehrten auch die anderen zurück, darunter befanden sich zwei Gewaltige Tenira und Šakrua. Der eine schnitt mit seinem Messer aus Piranhazähnen der Alten den Kopf ab, zeigte ihn herum und liess eine tiefe Grube graben. Nun befahl er Rinden und Holzstücke herbeizuholen, füllte damit die Grube an und steckte das Ganze in Brand. In das lodernde Feuer warfen die beiden „Gewaltigen" nun einen Karaya nach dem andern. Darauf tanzten sie mit wildem Geschrei um das Feuer und sangen:

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[1] Ausserdem werden genannt Komaherô und Kuaŕodžã.

[2] „Die Taube".

Tenira sẽwara
kabe kabe
ache ache ache kakekak
drara Tenira drara Šakrua.

Nun stellten sich beide einander zum Kampfspiel gegenüber. Jeder von ihnen rühmte sich, dem andern ein Auge ausschiessen zu können. So entsendeten beide gleichzeitig ihre Geschosse und einer fiel von des andern Hand.

Vom ganzen Dorf blieben so nur noch zwei Periquitos (Zwergpapageien) übrig. Zwei junge Karaya, die sich auf der Jagd verspätet, kamen nun zurück und fanden das Dorf leer. Schreckerfüllt wollte der eine fliehen, doch hielt ihn der andere zurück. Als sie sich am nächsten Tage entfernten, um zu jagen, hörten sie aus dem Dorfe das Gestampf im Mörser, als wenn die Weiber arbeiteten. Bei ihrer Rückkehr fanden sie das Essen von unbekannter Hand bereitet. Vergebens riefen sie nach den Weibern, die es gethan. Niemand antwortete. Am nächsten Tage geschah dasselbe. Am dritten endlich trieb sie die Neugier, umzukehren, als sie das Stampfen hörten. Sie fanden im Hause zwei Mädchen, die bei deren Eintritt verschämt den Kopf hängen liessen. Endlich gaben sich diese zu erkennen als die beiden verwandelten Periquitos. Die beiden Jünglinge nahmen sie zu Weibern und von denen stammen die jetzigen Karaya.

In der von Barbosa Rodrigues [illegible] V, p. [illegible] mitgetheilten [illegible] Sintfluthsage werden die Ueberlebenden in gleicher Weise von zwei Papageien bedient, die sie später zu Weibern nehmen. (vgl. Andree, Flutsagen p. 117)

IV.
Karaya und Tori.

Kuđža liess einen Karaya mit einem Tori (Weissen) um die Wette laufen. Am Ziel befand sich als Preis Bogen und Pfeil und ein Gewehr. Der Karaya kam zuerst am Ziele an und ergriff das Gewehr, der Tori erhielt Bogen und Pfeil. Bald aber wurde dem Karaya das Gewehr zu schwer, er veranlasste den Tori, mit ihm zu tauschen, seitdem führt dieser das Feuergewehr und die Karaya Bogen und Pfeile.

Ganz ähnlich ist die von Müller „Urreligionen" p. [illegible] mitgetheilte [illegible].

V.
Die Sintfluth.

Die Karaya waren auf der Schweinsjagd und trieben die Thiere bis in ihr Loch. Man fing an sie auszugraben, holte ein Schwein nach dem andern heraus und tödtete sie. Da stiess man plötzlich auf ein Reh, dann auf einen Tapir und endlich auf ein weisses Reh. Als man noch weiter grub, kamen die Füsse eines Menschen zum Vorschein. Da erschraken die Karaya und holten einen mächtigen Zauberer, der alle Thiere des Waldes kannte, herbei. Diesem gelang es, den Mann aus der Erde herauszuholen. Er hiess Anatiuă und hatte einen dünnen Körper, aber einen dicken Bauch. ([illegible] vielleicht identisch mit [illegible].) Dieser begann zu singen in seiner, d. h. [illegible] Sprache: „*Anatiuă, anatiuă, [illegible]*" — „Ich bin Anatiuă, bringt mir Tabak zum Rauchen!" Die Karaya verstanden ihn nicht. Sie liefen im Walde herum, brachten allerlei Blumen und Früchte herbei. Er wies alles zurück und deutete auf einen, der gerade rauchte. So brachte man ihm Tabak. Er rauchte bis er betäubt niedersank.

Man lud ihn in ein Kanu und brachte ihn zum Dorfe. Hier erwachte er, und fing an zu tanzen und zu singen. Sein Benehmen und seine unverständliche Sprache erschreckte die Karaya und sie zogen ab mit Weib und Kind. Da wurde Anatiuă zornig. Er verwandelte sich in einen grossen Piranha und verfolgte sie. Mit sich führte er viele Kalebassen mit Wasser. Als die Karaya nicht auf seinen Zuruf halten wollten, zerschlug er eins der Gefässe, worauf das Wasser zu steigen anfing. Als dies erfolglos blieb, zerbrach er auch das zweite und das Wasser stieg noch höher u. s. f. bis endlich alles Land überschwemmt war und nur noch die Berge am Tapirapé (vgl. S. 7) aus der Fluth hervorragten. Auf seine beiden Spitzen hatten die Karaya sich geflüchtet. Nun rief Anatiua alle Fische zusammen, um die Leute ins Wasser herab zu ziehen. Der Jahu, der Pintado und der Pacu machten sich daran, aber keiner vermochte es. Endlich gelang es dem Bicudo (Fisch mit langer schnabelförmiger Schnauze) von hinten den Berg zu ersteigen und die Karaya herabzureissen. Noch jetzt zeigt daselbst eine grosse Lagune die Stelle an, wo sie hinabstürzten. Nur einige wenige der Leute blieben übrig und stiegen hier ab, als das Wasser sich verlaufen hatte.

Obwohl im Allgemeinen regelmässig auftretende Ueberschwemmungen wie am Araguaya nicht zu Fluthsagen Veranlassung geben, wie Andree dies mit Recht hervorhebt (a. a. O. p. 146), so sind hier dennoch die lokalen Verhältnisse der Bildung einer solchen günstig. Der Reisende, welcher nach langer Fahrt durch endlose niedere Uferlandschaften plötzlich der mächtigen, unvermittelt aus der Ebene aufragenden Kegelberge am Tapirapé ansichtig wird, vermag ohne Weiteres zu begreifen, wie die Karayahi, die, wie oben bemerkt, von Ueberschwemmungen sehr zu leiden haben, zu ihrer Fluthsage gekommen sind. Bei abnorm hohem Wasserstande boten sich jene Berge den Umwohnenden vielleicht einmal wirklich als letzte Zufluchtsstätte dar.

Wie in den meisten südamerikanischen Fluthsagen, kommt auch hier die Fluth nicht durch Regen, sondern durch das Zerbrechen mit Wasser gefüllter Gefässe zu Stande.

VI.

Das Jacaré und die streitbaren Weiber.

Die Weiber eines Dorfes pflegten zu gewissen Zeiten nach einer Lagune zu gehen, wo ein grosses Jacaré (*kahrore*, Alligator) hauste. Hier hatten sie sich Hütten errichtet mit Kochgeräthen, Töpfen u. s. w. Federschmuck und schöne Leibgürtel nahmen sie dorthin mit, auch Moschus, den Körper einzureiben. Eins der Weiber wurde mit all diesen Zierrathen ausstaffirt, ihre Haut mit Moschus bestrichen und blieb am Ufer sitzen, während die übrigen im Walde Früchte sammelten. Andere fischten oder bereiteten Speisen zu.

Das Weib im Festschmuck rief, sobald sich alle entfernt: *kahrore — kahrore — a-a-ak aðamaà arxiabdo beðina arnaha arnaha* — Jacaré komm, bringe Fische, Matrincham, Curimata, Papa terra, Avuadeira!

Das Jacaré antwortete: *kabab·du — anakrè* — ich komme.

Es kam dann hervor, ein Bündel Fische tragend. Dann legte es den Kopf der Frau auf den Schenkel, liess sich von ihr die Parasiten absuchen und schlief ein. Die anderen Weiber bereiteten unterdessen das Mahl und gingen nach Beendigung des Festes nach Hause, den Männern nur die leeren Fruchtschalen bringend. Das geschmückte Weib blieb mit dem Jacaré zurück und folgte erst später.

Schliesslich wunderten sich die Männer, dass die Frauen immer nur mit leeren Schalen zurückkamen und beschlossen, der Sache auf den Grund zu gehen. Einer befahl seinem Sohn, die Mutter zu begleiten. Nach langer Weigerung derselben ward er zugelassen und erzählte den Männern dann, was er gesehen.

Zwei Tage später gingen diese selbst zusammen an den See, während die Frauen zurückbleiben mussten. Auch sie rieben sich mit Moschus ein und riefen das Jacaré. Dasselbe kam wie sonst, brachte Fische und legte sich zum Schlaf nieder, wurde nun aber von den Männern mit einer Keule getödtet und in den Wald geworfen.

Darauf gingen die Männer jagen, tödteten noch andere Jacarés, Reiher, Enten, sowie Urubus (Aasgeier) und kehrten mit der Beute zurück. Spöttisch riefen sie den Weibern zu: Ihr habt uns betrogen, jetzt könnt ihr das Urubufleisch essen.

Andern Tags zogen die Weiber wieder aus. Aber das Jacaré erschien nicht. Seine Leiche wurde endlich im Walde gefunden. Voll Zorn eilen sie nach Haus, machen sich Pfeile und Bogen und fordern die Männer zum Kampf heraus.

Die Männer nahmen die Sache nicht ernst und legten die Pfeile umgekehrt auf den Bogen, um keinen Schaden zu thun, die Weiber aber schossen mit der Spitze und tödteten die Männer bis auf wenige, welche entkamen. Die Weiber zogen nun den Fluss hinab. Man hat nichts mehr von ihnen gehört.

So lange das Jacaré gelebt hat, sprachen alle Jacarés. Seitdem spricht keines mehr.

Es liegt hier offenbar eine Amazonensage in einfachster Form vor ohne das altweltlichen Fabeln entlehnte Beiwerk, mit welchem die ersten Reisenden die in Südamerika so weit verbreitete Sage von den kriegerischen Weibern umgeben und entstellt haben. Dass die einstige Existenz eines Amazonenvolkes in Amerika so wenig nachweisbar ist wie in Europa oder

Asien, berechtigt uns nicht, jedweden Amazonenmythus in der Neuen Welt für importirt zu erklären, wie es vielfach geschehen ist (vgl. Martius, Ethnogr. I. p. 730). Amerika kann eigene Amazonensagen so gut wie andere Einrichtungen besitzen, doch dürfte die vorliegende die einzige sein, welche uns in ihrer primitiven Fassung erhalten ist.

VII.

Die Zauberpfeile.

In einem Walde hausten zwei grosse Brüllaffen, welche die Menschen frassen, deren sie habhaft wurden. Zwei Brüder machten sich auf, sie zu tödten. Unterwegs sahen sie am Wege eine Kröte sitzen. Wohin des Wegs? fragte diese. — Wir gehen die Affen zu erlegen. — Wollt ihr mich zum Weibe nehmen, so sage ich euch, wie ihr euch zu verhalten habt, wenn nicht, so geht ihr dem sicheren Tode entgegen. — Lachend schlugen die Brüder das Anerbieten aus und zogen weiter. Bald erreichten sie den Baum, auf dem, mit Schleuderpfeilen bewaffnet, die Affen sassen. Ringsum bleichten die Gebeine der Menschen, die ihnen zum Opfer gefallen waren. Auch die beiden Jünglinge führten solche und eröffneten sofort den Kampf. Aber geschickt bückten sich die Affen und unschädlich flogen die Pfeile über sie hin.

Nun gingen auch sie zum Angriff über. Bald fiel einer der Brüder ins rechte, bald darauf der andere ins linke Auge getroffen und die Affen bemächtigten sich ihrer Beute.

Zu Hause war ein dritter Bruder zurückgeblieben, er war krank, sein Körper voller Wunden und Geschwüre; nur seine Grossmutter gewann es über sich, ihn zu pflegen. Einst ging auch er auf die Vogeljagd. Einer seiner Pfeile fiel vor einem Schlangenloch nieder. Die Schlange kam heraus und fragte: Was machst du hier? wie kannst du jagen, da du doch so krank bist? Ja, erwiderte er seufzend, wohl bin ich krank und unglücklich, Alles hat mich verlassen, meine Brüder sind todt, nur meine Grossmutter erbarmt sich meiner und pflegt mich. Da sprach die Schlange: Ich will dir ein Heilmittel geben, aber sage Niemand, wer dir geholfen. So bestrich er denn seinen ganzen Körper mit schwarzer Salbe. Als er nach Hause kam, fragte die Alte, wovon er so schwarz geworden sei. Ich bin unter die verkohlten Bäume gerathen, war seine Ausrede. Am folgenden Tage liess er sich zum zweiten Male von der Schlange bestreichen und erzählte seiner Grossmutter das Gleiche.

Am dritten Tage fühlte er sich gesund und beschloss nun, seinerseits auszuziehen, um seine Brüder zu rächen.

Die Schlange gab ihm einen Pfeil und sprach: Mit dieser Waffe wirst du die Affen erlegen, die deine Brüder gefressen. Unterwegs wirst du einer Kröte begegnen, die dich auffordern wird, ihr zu Willen zu sein. Thue als wenn du darauf eingehst und streiche sie mit deinem Gliede zwischen Fuss und Zehen.

Als er zur Kröte kam, that er, wie ihm geheissen. Die Kröte liess sich von ihm bethören und rieth ihm zum Lohn, die Affen zuerst schiessen zu lassen und dann auf ihre Augen zu zielen.

So kam er an den Baum der Ungeheuer und sah die Gebeine seiner Brüder darunter liegen. Die Affen riefen ihm zu, zuerst zu schiessen. Er aber wartete ruhig bis die Gegner schossen, traf dann erst den einen, dann den anderen ins Auge. Die Affen stürzten, blieben aber mit ihren Schwänzen in den Aesten hängen. Auf den Rath der Kröte schickte er nun eine Eidechse, sie herabzuholen, was auch gelang.

Der Jüngling kehrte nun zur Schlange zurück, den glücklichen Ausgang seines Abenteuers zu melden.

Diese aber gab ihm nun ein ganzes Bündel von Pfeilen, die die Kraft besassen, jedes Wild, nach dem man sie ausschickte, zu treffen und herbei zu holen. Auch Waldfrüchte, Honig u. s. w. konnten die Pfeile liefern. Für jede Art Jagd war ein besonderer Pfeil bestimmt; zu jedem gehörte noch ein besonderes Zaubermittel, in einer Cuye eingeschlossen, mit welchem man die Wirkung allzuheftig zurückfliegender Pfeile abschwächen und dieselben wieder zum Stillstand bringen konnte.

So verschaffte sich der junge Mann alle Arten Wild und Fische mit leichter Mühe. Bald darauf nahm er ein Weib, baute sich eine Hütte und legte eine Pflanzung an. Seiner Frau hatte er eingeschärft, dass Niemand die Pfeile in seiner Abwesenheit benützen dürfe, sonst würden alle Leute sterben. Dennoch wusste einst sein Schwager seine Frau zu überreden, die Pfeile los zu lassen. Anfangs ging alles gut. Der Schwein- und Fischpfeil thaten das Werk und wurden durch das Zaubermittel zum Stillstand gebracht. Als aber der Honigpfeil zurückkam, erschien plötzlich ein grosser gespenstischer Kopf mit weitem zahnbewehrtem Rachen. Voller Angst lief der Schwager fort, ohne an das Gegenmittel zu denken. Das Gespenst fiel nun über die Menschen her und tödtete, wen es fand. Durch den Lärm herbeigeholt, kam der Mann aus der Roça zurück; es gelang ihm endlich, das Ungeheuer zu bannen. Aber das halbe Dorf war bereits todt. Nochmals ging er zur Schlange, ihr sein Leid zu klagen. Dir ist recht geschehen, erwiderte sie, aber was ist zu ändern. Lass uns morgen zusammen auf die Jagd gehen, den Pirarucu zu erlegen. Wenn dich aber eine von meinen Töchtern berührt, so sollst du es mir sagen. Des andern Tags kam die Schlange mit deren ganzen Familie und traf die mit Netzen[1] versehenen Karaya an der Lagune. Diese fischten, während der Mann mit der Schlange den Wald durchstreifte. Eine der Töchter hatte ihn unterdess angerührt, aber er sagte nichts.

Nun verwandelte sich die Schlange in einen Pirarucu und überredete den Mann, dasselbe zu thun. Beide geriethen in das Netz der Fischer. Die Schlange entkam durch ein Loch, der Mann wurde von den übrigen Karaya ans Land gezogen. Ein Mann versuchte, ihn mit Keulenschlägen zu tödten, er aber ergriff ihn, zog ihn unter Wasser, so dass jener die Keule fahren liess. Als die Schlange sah, dass er ohne ihren Beistand schliesslich zu Grunde gehen musste, half sie ihm aus dem Netz heraus und entzauberte ihn. Das war die Strafe, rief sie, dass du nichts gesagt hast, wie meine Tochter dich anrührte!

Zwei verschiedene Legenden sind hier in eine ziemlich lockere Verbindung gebracht. Vollständig scheint nur die erste, die viele unsern eigenen Märchen gemeinsame Züge aufweist. Von besonderem Interesse ist die Erwähnung der Pfeilschleuder [illegible] weibliche Waffe.

VIII.

Die Pirarucus.

In einer Lagune am **Mahriutbero** (Rio Cristallino, l. Nebenfluss des Araguaya) waren reiche Fischgründe, wo zur Wasserzeit immer viele Fische gespeert wurden. Oft aber ereignete es sich dabei, dass die Fische die Kanus nach sich zogen und sie an einem grossen Baumstamm in der Mitte des Sees zum Umschlagen brachten. Eines Tages ging Aiurä mit einigen Kameraden dort fischen. Da tauchte vor ihnen plötzlich die **Federmaske** eines Pirarucu auf. Die Leute wichen anfangs erschreckt zurück, bald aber ermannten sie sich wieder, rufen noch andere Genossen herbei und beginnen die Pirarucu zu treiben und mit Netzen zu umstellen. Nachdem bereits eine Anzahl erlegt war, sagt ein Greis, nun sei es genug, die übrigen aber tödteten mehr. Als nun plötzlich ein Pintado (Surubim) über das Netz sprang, wiederholte der Alte seine Aufforderung, vom weiteren Fang abzulassen. Doch vergebens. Endlich sah er auch einen Piabu springen. Das bedeutet nichts Gutes, rief der Alte, der Piabu springt sonst nicht, dieser hier ist gesprungen, hört auf! Statt dessen versuchten die Uebrigen, die gefangenen Fische mit Keulenschlägen zu tödten. Da verschwand plötzlich der See und Alles, was darin war. Nur ein Knabe, der am Ufer auf einem Baume sass, wurde gerettet. Er weinte und seine Thränen fielen ins Wasser, ein kleiner Fisch fing sie auf (er zog sie aus seinen Augen ins Wasser).

Jetzt erschienen die Pirarucus in Karayagoatah wieder. Sie fragten den Knaben einer nach dem andern: Sehe ich aus wie dein Vater, sehe ich aus wie dein Onkel, dein Bruder u. s. w.; bis dieser endlich alle seine Verwandten bestimmt hatte. Nun gingen sie zusammen ins Dorf zu den Weibern, deren Männer sie jetzt vorstellten. Einer der Pirarucu legte seinen Kopf der Frau auf den Schooss, um ihn absuchen zu lassen, befahl ihr aber, ja nicht in seinem Genick nachzusuchen und schlief bald darauf ein. Die Frau aber vermochte ihre Neugierde nicht zu bezwingen, untersuchte das Genick des Mannes und fand dort eine Reihe kurzer Stacheln. Da erschrak sie und erweckte durch einen lauten Schrei den Mann. Was hast du? fragte dieser. Ach es ist nichts, es ist nur eine Laus heruntergefallen. Der Mann nahm die Entschuldigung an und ging in die Festhütte zum Tanz.

Die Frau beschloss, mit ihrem Kinde zu fliehen. Vor ihrem Weggange sprach sie zu ihrem Papagei: Wenn der Vater kommt und nach mir fragt, so sage, ich sei beim Wasserholen, kommt er wieder, so sage, ich sei beim Holz- oder Früchtesuchen. So geschah es, der Mann wurde von dem Papagei so lange hingehalten bis die Frau weit entfernt war. Endlich aber merkt er den Betrug, reisst wüthend dem Vogel die Federn aus, der höhnisch ausruft: Jetzt weiss ich, dass du kein Mensch, sondern ein Pirarucu bist und eilt seinem Weibe nach. Dieses sucht Schutz bei einem Reiher, in dessen Kropf sie sich verbirgt. Der Mann kommt nach und fragt den Vogel, warum er so dick sei:

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[1] Die hier und in der folgenden Legende erwähnten Netze sind wahrscheinlich eine aus Sipo verfertigten Fangapparate, von denen auf S. 15 die Rede war.

Ich habe soviel kleine Fische gegessen, erwiderte dieser. — So lass deinen Koth sehen. Der Reiher that wie ihm geheissen, wobei das Weib beinahe zum Vorschein gekommen wäre. Der Mann eilt weiter. Das Weib mit ihrem Kinde setzte später ihre Flucht fort, aber weit und breit war kein Wasser, fast verschmachtend erreicht sie endlich einen Sumpf, in dem ein Zitteraal lag. Sie bittet ihn um Wasser, er gewährt es aber nur unter der Bedingung, ihm zu Willen zu sein.

Später trifft das Weib einen zweiten Aal, der die gleiche Forderung stellt, um Wasser zu schaffen, aber von der Frau betrogen wird, endlich einen dritten, der aber kein Wasser mehr liefert. Das Kind verwandelt sich vor Durst in einen Vogel und fliegt fort. Die Mutter ruft ihm nach: Die ganze Welt wird dich von jetzt an *kobidi* nennen! — — — Hier scheint der Zusammenhang gestört, da im Folgenden nicht nur das Kind wieder genannt wird, sondern auch eine Schwester der Frau, von der vorher nicht die Rede war.

Die Frau begegnet weiter einer Unze. Diese fragt: Womit hast du dein Kind so schön bemalt? — Das habe ich aus gekochtem Wachs gemacht. Die Unze bittet darauf das Weib, sie ebenfalls so schön fleckig zu machen und legt sich ruhig vor ihr hin. Die Frau kocht eine grosse Menge Wachs und begiesst die Unze damit, so dass sie stirbt. Die Schwester nimmt der Unze das Fett heraus und stopft es in einen hohlen Baum, worauf beide Weiber ihre Flucht fortsetzen. Nach einer Weile sagt die Schwester: Lass mich zurückgehen, ich vergass meine Pfeife. Geh, sagt das Weib, aber iss nichts vom Fett der Unze, sonst wirst du selbst zur Unze. Die Schwester jedoch folgte nicht, verzehrte vielmehr, vom Hunger getrieben, davon eine grosse Menge. Sie kehrt später ein zweites Mal um unter dem Vorwande, ihre Schürze vergessen zu haben, isst nochmals vom Fett und wird nun selbst in eine Unze verwandelt. So folgt sie in Thiergestalt ihrer Schwester nach, diese sucht sie nun los zu werden, überredet sie, die Augen zu schliessen und steigt während dessen auf einen Baum, von dem aus sie der Unze höhnisch zuruft: Das ist die Strafe für deinen Vorwitz, jetzt sieh, wie du weiter kommst. Endlich kommt sie an einen Fluss, an welchem ein Jacare sitzt, den sie bittet, sie überzusetzen. Dieser stellt dasselbe Verlangen wie früher der Zitteraal, sieht sich aber ebenfalls betrogen. Voll Aerger bringt er den Mann auf ihre Fährte. Die Frau hatte mittlerweile ein verlassenes Haus erreicht und sich Feuer angezündet, als sie plötzlich eine Dampfwolke aufsteigen sieht. Es war ihr Mann (d. h. der Pirarucu), der seine Pfeife rauchend des Weges kam. Sie wirft ihm Asche ins Gesicht, so dass der Mann sie nicht erblickt und seine Pfeife ausgeht. Während er dieselbe wieder anzündet, gewinnt sie einen Vorsprung und wirft, als er ihr zum zweiten Male nahe kommt, mit Kohlen nach ihm. Das dritte Mal bleibt dies jedoch erfolglos, da wirft sie mit Salz. Ein grosser Fluss bildet sich zwischen beiden, so dass die Frau gerettet ist. Voll Zorn und Scham darüber, dass es ihm nicht gelang, das Weib in seine Gewalt zu bekommen, kehrt der Pirarucu zu den Seinigen zurück, die, als sie sich erkannt sahen, ihren See wieder aufsuchten und sich seitdem nicht wieder haben sehen lassen.

Diese ziemlich zusammenhanglose und des Abschlusses entbehrende Legende ist augenscheinlich darauf berechnet, der Phantasie des Erzählers einigen Spielraum zu gewähren, um nach Belieben weitere Abenteuer und Begegnungen der Frau hinzuzufügen. Für die vergleichende Mythologie ist besonders der Passus vom Verschlucktwerden des Weibes durch den Reiher [illegible] Thomas Bemerkungen a. a. O. p. [illegible]. Die Episode von der Unze findet sich in ganz ähnlicher Form fast mit denselben Worten in der von F. Boas mitgetheilten nordamerikanischen Sage der [illegible] am Columbiastrom (Verh. d. Berl. [illegible] 1891, p. 171), wo auch dort ein Riese der Frau begegnet, der [illegible] gefärbt sein will.

Als Beitrag zum Folklore der Karaya mögen endlich noch einige ihrer **Namen für Sternbilder** und andere Himmelserscheinungen genannt sein, aus denen sich ihre Naturauffassung einigermassen erkennen lässt. Sie sind im Allgemeinen zutreffender als die unserigen. Ob die Constellationen wirklich als das angesehen werden, was ihr Name besagt, lasse ich dahingestellt. Nach unsern Erfahrungen bei andern Stämmen ist das jedoch in hohem Masse wahrscheinlich.

Die Milchstrasse ist der „Aschenweg" (*[illegible]*), eine bei den Südamerikanern sehr gewöhnliche Vorstellung.

Die hellglänzenden Sterne α und β Centauri sind die Füsse des „Strausses" (*[illegible]*, Rhea americana), dessen Körper durch den benachbarten grossen Kohlensack gegeben ist.

Im südlichen Kreuz sehen sie die rautenförmige Gestalt des „Flussrochens“ (*hareheu*).

Die Plejaden (*ϑeraheñ*) sind eine Schaar kleiner „Zwergpapageien“ analog den „Tauben“ der Hellenen und den „Küchlein“ germanischer Völker.

Der Orion (*hatedaeti*) ist die **brennende Roça** (auch bei den Slaven und Litthauern wird bekanntlich dieses Sternbild zu Landbau und Ernte in Beziehung gebracht).

Der Schweif des Scorpions ist die „Unze“ (*anϑani*).

Die Mondflecke sind „Kröten“ (*kràa*).

Sternschnuppen werden sehr treffend mit der ausgeworfenen Angel und dem Köder daran verglichen.

Der Regenbogen ist der „Zitteraal“ (*baudẽ*, Trem-trem der Brasilianer).

Bei Mondfinsternissen heisst es: *ahaidē rare*, Der Mond will sterben. Dass zur Abwendung dieses Unheils Lärm vollführt wird, wurde von Pedro Manco in Abrede gestellt.

Die Petroglyphen der Martiriosinsel.

Ungefähr in der Mitte zwischen den beiden grossen Stromschnellen der Carreira comprida und der Cachoeira grande liegt dicht am rechten Flussufer eine etwa 1 km lange schmale Felseninsel, die **Ilha dos Martirios** (6° 22′ s. Br.), welche von S. nach N. allmählich ansteigt. Bei Hochwasser zum grossen Theil überschwemmt, bleibt sie bei niederem Wasserstande mit dem benachbarten Ufer in Verbindung. Ihr Westrand fällt alsdann in steilen Wänden von 8—10 m Höhe zum Spiegel des Flusses ab. Dieselben sind, stark ausgewaschen, von zahllosen Strudellöchern durchsetzt und in Gruppen von Säulen, Pyramiden und Bogen zerklüftet. Das vorherrschende Gestein ist ein grobkörniger horizontal geschichteter, in mächtigen Quadern sich spaltender Quarzschiefer. Das gegenüberliegende Ufer zeigt gleiche Bildung. Der Fluss strömt hier gleichsam in einem natürlichen Canal von 150 m Breite mit sehr geringem Gefälle.

Am Nordende der Insel, theils an ihrer höchsten Erhebung (ca. 15 m über dem niedrigsten Wasser), theils etwas tiefer noch im Bereich der Hochwasserlinie sind auf den Felsquadern des Bodens eine grosse Anzahl von **Felssculpturen** sichtbar, die zu den merkwürdigsten des Continents gehören und zum Mittelpunkt eines ganzen Sagenkreises geworden sind.

Nur wenige Reisende haben sie gesehen, keiner hat sie genauer untersucht oder copirt. Sie erregten schon früh die Aufmerksamkeit und die Phantasie der ersten Paulistenschaaren des Pires Campos und des berüchtigten Anhanguera (Bartholomeo Bueno der Aeltere), die Ende des XVII. Jahrhunderts auf ihrem Zuge zu den Araes und deren reichen Goldminen die Insel besuchten, um hier „den Hahn, das Kreuz, die Dornenkrone und Hammer, die in den Fels gegrabenen Zeichen der Martirios Christi“, zu sehen.

Die genaueren Berichte darüber waren lange Zeit verloren und wurden erst Ende des vorigen Jahrhunderts wieder ans Licht gebracht. Mittlerweile hatte sich die Sage der Sache bemächtigt und bis auf den heutigen Tag zogen Abenteurer aus, die in Matto Grosso, am Xingu, am Paranatinga oder sonstwo nach den wunderbaren Merkzeichen für den Weg zum Eldorado suchten, als deren Verfertiger man, wie stets, die Jesuiten vermuthete. Dass trotz der überlieferten klaren Beschreibung des jüngeren Pires Campos, der seinen Vater begleitete[1]), Niemand mehr an die wirklichen Martirios am Araguaya dachte, lag daran, dass die meisten Reisenden die Zeichen nicht fanden und desswegen ihre Existenz leugneten. Man suchte sie nicht im Innern der Insel, sondern an den zum Fluss abfallenden Steilwänden. So hat auch Castelnau und nach ihm Rufino Segurado nichts davon entdecken können.

Wir selbst fanden die richtige Stelle, die mindestens 100 Schritt inlands liegt, erst nach längerem Suchen.

Die Figuren, von denen nur die wichtigsten skizzirt wurden, liegen gruppenweis ziemlich regellos über einen weiten Flächenraum verstreut. Es sind entweder deutliche Konturzeichnungen von Thieren, Menschen und stilisirten Figuren in Linien von 1—2 cm Breite und einigen Millimeter Tiefe, oder einfache Einritzungen von sich kreuzenden Strichen und Bogenlinien ohne erklärbare Form. (Fig. 23 No. *1—38*.)

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[1]) Cunha Mattos, Corogr. de Goyaz, Rev. trim. Bd. 38, I. p. 1438.

Unter den ersteren fallen zunächst einige sehr gut ausgeführte Thierbilder auf. Das grösste und gelungenste derselben ist ein Alligator (No. *1*) von 130 cm Länge; ferner ein Insekt (Ameise?), dessen ovale Leibsegmente durch flache Gruben wiedergegeben sind (No. *4*), sowie Eidechsen in verschiedener Ausführung (No. *6* u. *8*). Schon etwas schematisirt sind die Gestalten eines Vogels (No. *2*), mehrerer Affen (No. *15*. *19*. *27*. *28*) und endlich menschliche Figuren. Die einfachste derselben (No. *34*) gleicht den aus Stroh zusammengedrehten Puppen, die man so häufig auf den Giebeln indianischer Häuser sieht. Vollständiger ist eine Figur mit ausgestreckten Extremitäten (No. *26*), welche nur drei Finger zeigen. Von besonderem Interesse ist eine hockende Gestalt (No. *7*), die in der Hand eine Axt und zwar offenbar eine Steinaxt trägt. Solche finden sich isolirt in No. *9*. *5*. *11* u. *20* dargestellt. Ihre Form stimmt ganz zu der mit Karaya-Flechtwerk gezierten Steinaxt des Trocadero-Museums (vgl. S. 17).

Wir haben endlich einige stilisirte Zeichnungen, die, obwohl gut erkennbar, nicht mit voller Sicherheit zu deuten sind.

Vor allem begegnet uns wiederum das charakteristische Kreuzornament, wie auf dem erwähnten Grabpfahle von einer Randlinie umzogen. Es mag auch hier dasselbe Thieremblem darstellen wie dort (No. *31* u. *33*). Kreuzfiguren anderer Art sind No. *2* u. *11*.

Ein Kreis mit zahlreichen durch kleine Grübchen angedeuteten Punkten getüpfelt (No. *21*) und eine rhombische Figur mit 10 solcher Grübchen in vier Reihen (No. *3*) erinnern sehr an die ganz analogen Formen bei einem der von uns besuchten obern Xingustämme, wo dieselben als „gefleckte Rochen" angegeben wurden. Diese Erklärung passt auch auf ein anderes Zeichen, das mit am häufigsten vorkommt und von den christlichen Besuchern als die „Dornenkrone" gedeutet wurde. Es ist ein Kreis, von dessen Peripherie kurze Strahlen ausgehen. Ihre Reihe ist an einer Stelle durch zwei länger ausgezogene Striche unterbrochen (No. *10*. *12* u. *18*). Die grösste dieser Figuren zeigt in der Mitte eine T förmige Zeichnung.

Eine sehr merkwürdiges Zeichen ist No *17*, bei dem man fast an eine symbolische Darstellung denken könnte. Ein ausgestreckter Arm mit der Hand und den fünf ausgespreizten Fingern, in der Mitte durch ein horizontales Querband gekreuzt, von dem 24 bis 25 kurze Fortsätze nach unten ausgehen.

Unter den einfachen Einritzungen, die meist sehr unbestimmt gehalten sind, finden sich zwei, welche durchaus mit den aus Nordamerika bekannten Darstellungen der Sonne wie der Himmelsrichtungen übereinstimmen. No. *25* u. *35*). Das erstere ist eine Art Svastika. Ob das Kreissegment mit Zacken rechts unten bei No. *35* dazu gehört oder eine im übrigen Theil verwischte Zeichnung wie No. *10* u. *12* ist, bleibt ungewiss.

Am meisten gleichen diese Petroglyphen denen von Guayana, und zwar besonders denjenigen, welche Im Thurn als „deep rock engravings" den „shallow engravings", die einen ganz andern Charakter tragen, gegenüber gestellt hat (a. a. O. 400).

Wir haben keine Ursache, auch hier an zwei wesentlich verschiedene und von verschiedenen Völkern herrührende Arten von Zeichnungen zu denken, schon weil sie sich, was in Guayana niemals der Fall ist, an demselben Orte mit einander gemischt vorfinden. Mit den bisher aus Ostbrasilien bekannten Felsbildern haben sie nichts gemein, wohl aber erinnern sie lebhaft an die in die Bäume geschnittenen oder in den Sand gemalten Zeichnungen der Xingustämme.

Das Vorkommen des Kreuzornaments in der für die Karaya charakteristischen Form macht es mehr als wahrscheinlich, dass ihren Ahnen jene Werke zuzuschreiben sind.

Schwieriger ist schon die Frage nach ihrer Bedeutung. Während man vielfach solche Feldsculpturen als Inschriften oder doch Zeichen einer längstvergangenen Epoche höherer Cultur hat ansprechen wollen, haben andere Berichterstatter sie als einfache bedeutungslose Spielereien zur Ausfüllung müssiger Stunden betrachtet. Die erste Ansicht ist nicht discutirbar, die letztere würde zwar auf jene in Baumrinden und Sand eingegrabenen Figuren anwendbar sein, nicht aber auf Werke, die in Anbetracht der primitiven Werkzeuge einen ganz ausserordentlichen Aufwand von Zeit und Mühe erfordert haben mussten.

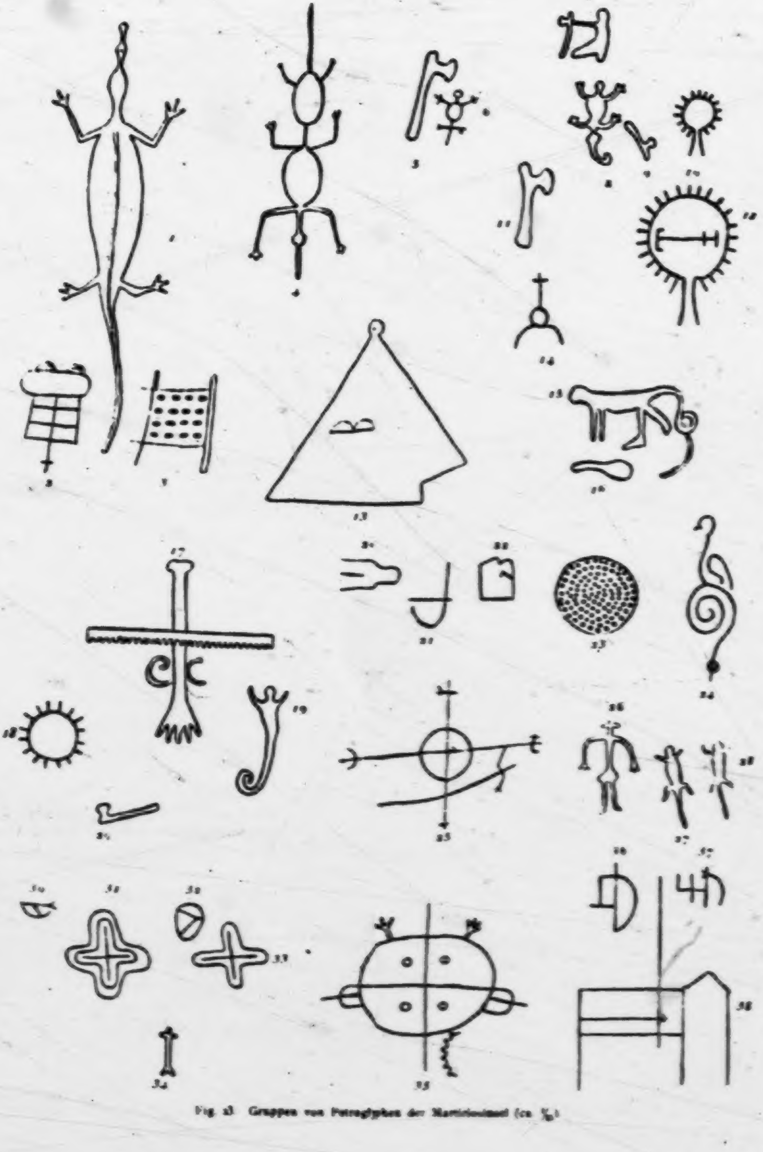

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Fig. 23. Gruppen von Petroglyphen der Martiriosinsel (ca. 1/10)

Am meisten hat Im Thurns Ansicht (a. a. O. 407) für sich, wonach die alten Indianer diese Zeichen zur Erinnerung an wichtige Ereignisse an Ort und Stelle eingegraben haben. Solche müssen gerade an Stromschnellen, wo sich in Guayana Zeichenfelsen fast ausschliesslich finden, am häufigsten vorgekommen sein, theils durch Unfälle der Schifffahrt, theils durch feindliche Zusammenstösse mit anderen Stämmen bei Fischzügen und ähnlichen Unternehmungen. Das würde für die vorliegenden Petroglyphen insofern nicht ganz passen, als gerade an den Katarakten des Araguaya die Felszeichnungen vollkommen fehlen, die Martiriosinsel vielmehr innerhalb einer absolut freien und ruhigen Flussstrecke liegt. Dennoch ist sie für die Karaya ein höchst wichtiger Punkt. Sie bildet nämlich genau die Nordgrenze ihres Gebiets und gerade hier kommen häufig auch die ihnen feindlichen Horden der Kayapo an den Strom heran. Mancherlei Kämpfe mögen in dieser Gegend zwischen beiden Nationen stattgefunden haben.

Die Deutung der Felssculpturen als Denksteine oder Grenzmarken, denen vielleicht noch Familienabzeichen hervorragender Führer beigefügt sind, scheint den obwaltenden Verhältnissen nach die annehmbarste zu sein.

II. ÜBER EINIGE VÖLKER AM RIO PURUS (AMAZONAS).

Seit seiner ersten vollständigen Befahrung durch Chandless 1864/65[1]) gehört der Purus nunmehr zu den bestbekannten grösseren Amazonastributären. Bei den ausserordentlich günstigen hydrographischen Verhältnissen des Stroms und dem Kautschuckreichthum seiner Uferwälder entwickeln sich Handel und Verkehr auf ihm von Jahr zu Jahr in ungeahnter Weise. Mehr und mehr weichen die zahlreichen Horden wilder Ureinwohner vor den Einwanderern zurück oder gehen, in den Bereich der Civilisation gezogen, ihrer Eigenart verlustig, so dass auch hier für die ethnologische Forschung bereits die letzte Stunde herannaht.

Der Purus liegt ganz innerhalb des grossen Amazonas-Tieflandes. Aus der Vereinigung des Alto Purus und des Aquiry (Rio Acre) entsprungen, zieht er sich in zahllosen Windungen, von einem Gewirr natürlicher Canäle (Igarapés) und Lagunen begleitet, durch die von dichten Wäldern erfüllte Ebene. Die in hohen steilen Thonwänden absteigende Terra firma bildet im oberen Laufe das Ufer. Weiter abwärts wiegt niederes Schwemmland vor, das in den Regenmonaten November bis April weithin überfluthet wird.

Die Verbindungskanäle, welche sich zur Hochwasserzeit zu den Zuflüssen der Nachbarströme eröffnen, sind für die Völkervertheilung in diesen Gegenden von bestimmendem Einfluss gewesen. So treffen wir an dem westlichen Nachbarflusse, dem Yurua, unter gleicher Breite dieselben Stämme wie am Purus. Ebenso findet zwischen dem Alto Purus und dem Ucayale, zwischen dem Aquiry und dem Madre de Dios ein fortdauerndes Hin- und Herwechseln indianischer Horden statt.

Im Ganzen bietet uns das Stromgebiet des Purus ein ziemlich einfaches ethnographisches Bild dar. Mit Ausnahme der jetzt bedeutungslosen Mura an seiner Mündung, sowie einiger Panohorden am Alto Purus (wie die Kanamari am Rixala) gehören sämmtliche hier vertretenen Nationen der Maipure- oder Nu-Aruakfamilie an. Genaueres über ihre Verwandtschaft zu einander und zu andern Gliedern dieser grossen Völkergruppe lässt sich vorläufig noch nicht feststellen. Hervorzuheben ist indess, dass hier sprachlich nahe verwandte Stämme in Charakter und Lebensweise erheblich von einander abweichen, dass ferner mit weit entlegenen nördlichen Gliedern der Maipuregruppe grössere Aehnlichkeiten bestehen als mit den benachbarten.

Namentlich ist bei den Ipurina die Uebereinstimmung in Gebräuchen, Sitten und Geräthen mit den Aruakstämmen Venezuelas und Guayanas sehr auffällig.

Alle diese Purusvölker stehen noch auf einer ziemlich niedrigen Stufe der Gesittung. Nur die Maneteneri des Alto Purus, bei denen Chandless bereits selbstgefertigte Kleidungsstücke aus

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[1] Ueber Chandless Reisen vgl. d. Bericht im Journ. of the Royal Geogr. Society Bd. [illegible] und [illegible]; s. a. Peterm. Mitth. [illegible] p. [illegible] Karte Taf. [illegible]

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[p. 78]

TAFELERKLÄRUNG.

Taf. I. **Karaya.** Männer und Weiber (des vierten Dorfes der Šambioa).

1. **Krieger.** Der Mann links mit gescheiteltem Haar, im Munde die Tabakspfeife (Fig. 4), in der Hand seine Waffen haltend. Der zur Rechten zeigt das zum Zopf zusammengenommene Haar mit dem Federzierrath *[illegible]* (s. S. 10) und die nationale Umwicklung des Präputiums (s. S. 11).

2. **Frau und junges Mädchen** mit der Bastschürze, deren vorderer Zipfel nach hinten durchgezogen ist, da beide Individuen sich eben vom Boden erhoben haben (s. S. 11). Der Hintergrund beider Gruppen bildet eine der grossen, S. 20 und 21 erwähnten Buritifasermatten.

Taf. II. **Karaya.** Männer (des vierten Dorfes der Šambioa).

1a und b. Porträt eines jungen Šambioa mit Ohrstäbchen und hölzernem Lippenpflock, dem breitgescheitelten Haar und der deutlich erkennbaren Stammestätowirung auf den Wangen.

2. Zwei Šambioakrieger en face. Der Mann links mit dem Federdiadem *[illegible]* auf dem Hinterhaupt (s. S. 23), Bogen, Pfeile und Keule in der Hand, der rechte mit dem kleinen einfachen Kranzdiadem (Taf. IX. 6) und den eng um den Hals gewundenen Glasperlsträngen. Die grossen Unterarmmanschetten kennzeichnen ihn als Unverheirateten.

Taf. III. **Karaya.** Karayahigruppen (aufgenommen im letzten „Sommerlager“ auf einer Flussinsel oberhalb der Nordspitze der Insel Bananal).

1. **Männer,** von denen zwei die Armmanschetten und Kniebinden tragen. Einer hat in den Ohren die kleinen Federrosetten mit centraler Perlmutterscheibe (s. S. 24). Gesichtsbemalung mit Russ ist erkennbar. Der Strohhut des im Vordergrunde sitzenden älteren Mannes ist nicht der auf S. 12 erwähnte, sondern ein direkt den Ansiedlern entlehntes Modell. Im Hintergrunde zwei lange Kanus und weiter links in der Ferne der kleine Araguayadampfer.

2. Weiber, Kinder und junge Leute, vor den aus Matten gebildeten Zeltdächern des „Sommerlagers“ am Boden sitzend. Auf der Stange rechts zwei Araras, links am Ufer ein Jaburu (schwarzköpfiger Storch).

Taf. IV. **Karaya.** Dörfer.

1. Totalansicht des ersten Dorfes der Šambioa.
2. Empfangsscene auf dem dritten Dorfe der Šambioa.

Taf. V. **Karaya.** Häuptlingshütte (des vierten Dorfes der Šambioa).

Gruppe auf dem [illegible]platz vor dem Eingang.

Taf. VI. **Karaya.** Waffen.

1. Bogen mit aufgewickelter Sehne und Federquaste ([illegible]).
2. 3. Pfeile mit Palmholzmesser ([illegible]).
4. Pfeil mit Vogelknochenspitze ([illegible]).
5. Vogelpfeil mit stumpfer, kolbenförmiger Spitze ([illegible]).
6. Wurfbrett ([illegible]).
7. Schleuderpfeil dazu mit stumpfer Holzspitze ([illegible]).
8. Kriegspfeil mit Rochenstachel Spitze ([illegible]).
9. Kriegspfeil mit Taquararohrmesser ([illegible]).
10. Lanze mit Schaftgeflecht ([illegible]).
11. Flachkeule des Šambioa Häuptlings Ambura (aus der Sammlung **Leite Moraes**) ([illegible]).
12. Flechtmuster derselben ([illegible]).
13. Kanelirte Rundkeule des Ambura ([illegible]).

Taf. VII. Karaya. Baumwollarbeiten.

1. Grosse schwarz-weissgestreifte Schlafmatte oder Umhang ([illegible]).

2. Fransengehänge aus gedrehten Baumwollfäden vom Halse über Brust und Rücken herabhängend zu tragen. Mit Urucuroth gefärbt ([illegible]).

3. 4. Schwarze, eng gewebte Leibgürtel für kleine Kinder ([illegible]).

5. Schwarze Quasten mit durchbohrten Schneckengehäusen paarweis an doppelt genommenen geflochtenen Schnüren befestigt. Werden von kleinen Kindern um den Hals getragen ([illegible]).

6. Knieband lediger Personen ([illegible]).

7. Schwarzes enggewebtes Stirnband mit aufgenähten rechteckigen Perlmutterscheiben ([illegible]).

8. Ein Paar festgestrickter rother Unterarmmanschetten, Abzeichen ledigen Standes ([illegible]).

Taf. VIII. Karaya. Ruder, Cuyen, Flechtarbeiten.

1—3. Ruder mit Fischmustern ([illegible]).

4. Maniokreiber ([illegible]).

5. Kleines Tabakstäschchen ([illegible]).

6. Grosser kahnförmiger Hängekorb mit roth aufgetragenen Kreuzornamenten ([illegible]).

7. Runde Gefässcuye mit Hängeschnur ([illegible]). Muster dazu s. Fig. 10.

8. Doppelkorb zur Aufbewahrung von Federschmuck ([illegible]).

9. Grosser flaschenförmiger Korb ([illegible]).

10. Augenschirm ([illegible]).

11. Kleiner ausdehnbarer Flaschenkorb ([illegible]).

12. Grosse Tabakstasche mit baumwollenem, schwarz gemustertem Tragband ([illegible]).

13. Buriti-Fussmatte mit schwarzem Bastdurchschuss ([illegible]).

14. Elastischer Siebkorb ([illegible]).

15. Rucksackartige Tasche ([illegible]).

16. Runder Korb für rohe Baumwolle ([illegible]).

17. Grosser runder Tragkorb mit starkem Tragband aus Bast ([illegible]).

Taf. IX. Karaya. Federschmuck.

1. Helmartiger Kopfputz, wahrscheinlich zu 7 gehörig ([illegible]).

2. Hufeisenförmiger Kopfputz auf dem Hinterhaupte zu tragen. Randfedern weiss. Rothe Ararafeder in der Mitte und an den Enden. Deckfedern blau, roth und grün gemischt ([illegible]).

3. Cylindrischer Kopfputz aus dünnen, mit gelben und rothen Federchen überzogenen Stäbchen ([illegible]).

4. Geflochtene Mütze mit gelbrothen Federrosetten ([illegible]).

5. Grosses Diadem von weissrothen Federn ([illegible]).

6. Alltagsdiadem der Krieger. Reif mit rothgelben Federn überzogen ([illegible]).

7. Grosse fächerförmige Federgarnitur, dreiviertel geschlossen, wahrscheinlich um den unteren Teil von 1 herumzulegen ([illegible]).

8. und 9. Festarmbänder aus Unzenfell mit Federbüscheln ([illegible]).

10. Ohrzierrathe. Federrosetten mit centralem Muschelplättchen ([illegible]).

Taf. X. Karaya. Schmuck und Geräthe zum Tanz.

1. Tanzrassel mit Federgehängen und eingeritzten Ornamenten ([illegible]).

2. Tanzrassel ohne Federgehänge ([illegible]).

3. Maske des Vogels *tirkuà* (s. S. 36), vorn mit langem Buritifasergehänge, hinten mit schwarzer Federgarnitur ([illegible]).

4. Tanzrasseln aus Thevetiaschalen um die Knie zu binden, mit Querhölzchen und Flaumbedeckung (zum Theil entfernt) ([illegible]).

5. Einfache Tanzrasseln an Armen oder Beinen zu befestigen ([illegible]).

6. Tanzgürtel aus aufgereihten Thevetiafruchtkapseln ([illegible]).

7. Trompete aus Cuyenschale mit eingesetztem Taquaramundstück ([illegible]).

8—10. Tanzgürtel aus festem, schwarzem oder schwarzweissem Baumwollgewebe mit Federgehängen (9 und 10 auch mit Thevetiaschälchen) ([illegible]).

Taf. XI. Karaya. Thon- und Wachsfiguren.

1. Einfachste Form ohne Andeutung des Geschlechts ([illegible]).

2. Einfache weibliche Figur ([illegible]).

3. Weibliche Figur mit Wachshaar, ohne Gesichtsmodellirung aber mit unteren Extremitäten. Wahrscheinlich ist Gravidität angedeutet ([illegible]).

4. Weibliche Figur mit Wachshaar, Gesicht und Oberkörper modellirt. Beine als Stummel ([illegible]).

5. Männliche Figur in ähnlicher Ausführung mit angedeuteter Zickzackbemalung ([illegible]).

6. Grosse weibliche Figur mit Stummelfüssen, aber deutlich modellirtem Gesicht. Der Schurz fehlt. Der Hals ist mit einer Kette von aufgereihten Ricinuskörnern und Schneckenschalen geschmückt ([illegible]).

7. Vollständig ausgearbeitete, mit Schurz bekleidete weibliche Figur (⅓).
8. Vollständig ausgearbeitete weibliche Figur mit Tragkorb, ohne Schurz und Bemalung (⅓).
9. Weibliche Figur aus schwarzem Wachs, mit Ohrstäbchen. Bestes Exemplar der Sammlung (⅓).
10. Grosse männliche Figur mit Wachshaar, Ohr- und Halsschmuck. Manschetten angedeutet (⅓).

Taf. XII. **Karaya.** Fischtanzmasken (Kopfaufsätze).

1a. Fisch Piabussu, Vorderansicht
1b. Fisch Piabussu, Seitenansicht (links) } desselben Exemplars (¼).
2a. Fisch Pacu, Vorderansicht
2b. Fisch Pacu, Seitenansicht (links) } von Exemplaren verschiedener Grösse (¼).

Taf. XIIa (Beilage). Farbenskizze zu Taf. XII.

Die breiten Querbinden aus blauem, europäischem Militärtuch, welche die Originale tragen, sind hier in schwarzer Schraffirung wiedergegeben, da die ursprünglichen Binden wahrscheinlich aus schwarzem Baumwollgewebe bestanden, wie in Fig. 22b.

Taf. XIII. **Paumari und Yamamadi.** Männer.

1a und b. Porträt eines jungen Paumari.

2. Yamamadi-Männergruppe. L. Jüngling mit Federschmuck (Taf. XV. 1) und Speer. R. älterer Mann mit Bogen und Giftpfeilen, deren Spitzen in der Palmblattkappe stecken. In der Mitte ein Blasrohrschütze mit Rindengürtel (s. S. 50).

Taf. XIV. **Ipurina.** Gruppen und grosse Hütte.

1. Männer.

2. Frauen und Kinder. Von ersteren trägt eine die vollständigen Ohr- und Lippenzierrathe aus Schneckenschalen (s. S. 59), sowie den kurzen Vogelknochen im Nasenseptum, zwei tragen die charakteristische baumwollene Fransenschürze, das Weib rechts dagegen das einfache grüne Blatt. Die Unterschenkelmanschetten sind bei allen dreien deutlich erkennbar.

3. Grosse Hütte der Maloca am Rio Aciman. Familiengruppe vor der Thür.

Taf. XV. **Purustämme.** Hausrath und dergleichen.

1. Federdiadem der Yamamadi (¼).
2. Ein Bündel Blasrohr-Giftpfeile der Yamamadi im Palmblatt-Futteral (¼).
3. Maniokreiber der Yamamadi (³/₁₀).
4. Maniokreiber der Ipurina, mit Haargriff (³/₁₀).
5. Feuerfächer der Ipurina (¹/₁₀).
6. Feuerfächer der Yamamadi (¹/₁₀).
7. Topf der Ipurina (³/₁₀).
8. Ipurinakorb, aus Palmblattstreifen dicht geflochten, von viereckiger Grundform. Mäandrisches Muster (¼).
9. Topf der Ipurina (¹/₁₀).
10. Ruder der Ipurina (¹/₂₀).
11. Ruder der Paumari (¹/₂₀).
12. Tragkorb der Yamamadi (¹/₈).
13. Tragkorb der Ipurina, mit dreieckiger Bodenfläche nebst Tragband (s. S. 63) (¹/₈).

Druckfehler-Berichtigung.

Seite	36	Zeile	13	von	unten	lies	Fig. 22a	statt	Fig. 22b.
„	38	„	24	„	„	„	diesem	„	dirsem.
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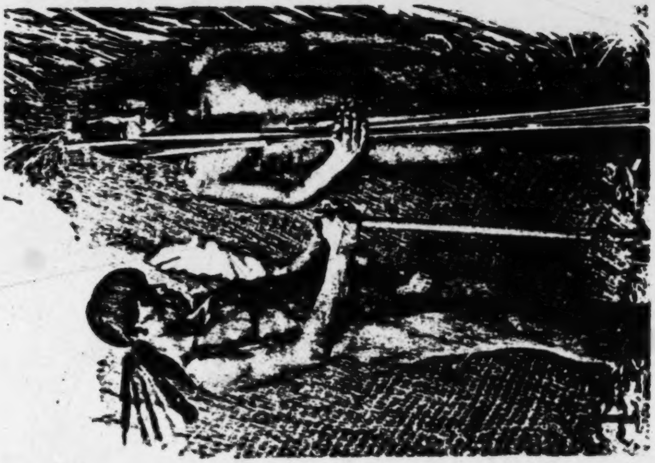
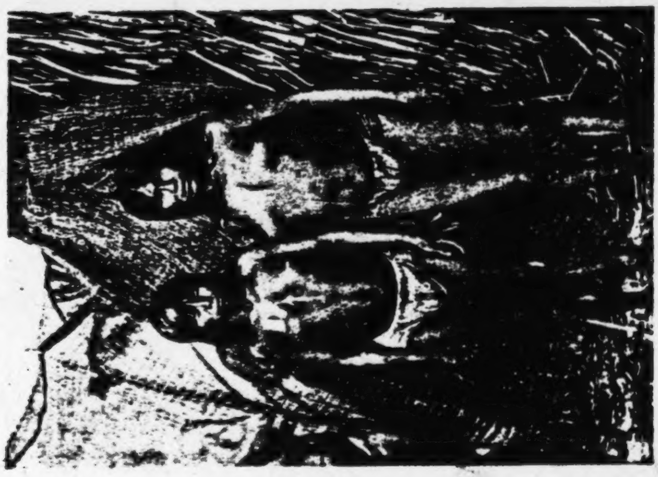
4: Ehrenreich

SP9 Caraja

Veröffentlichungen II 1/2.

Tafel I.





[p1-80-A]

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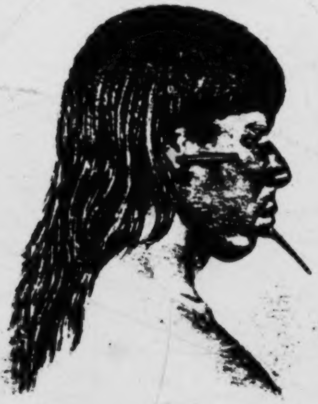
4: Ehrenreich SP9 Caraja



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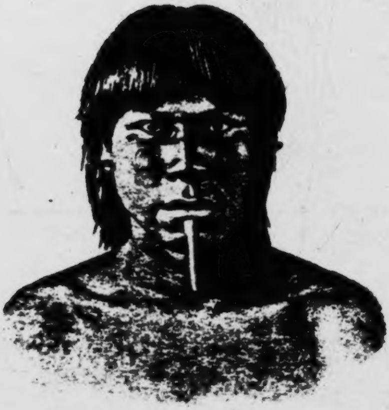

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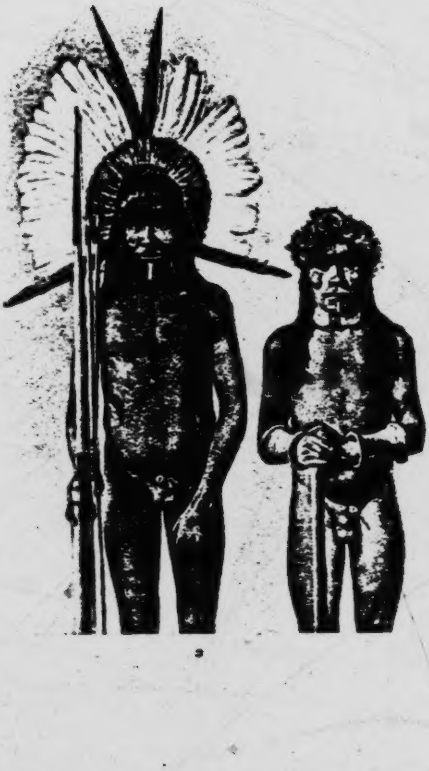

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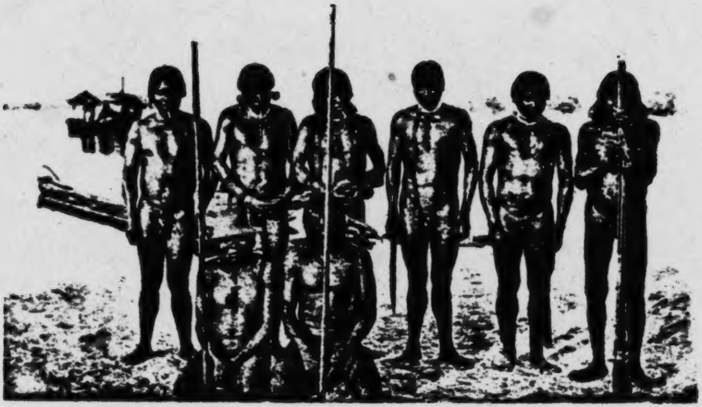

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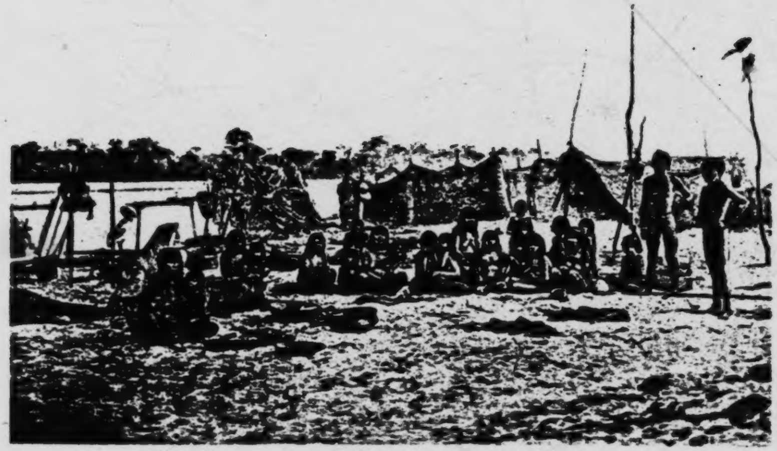

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[P1-80-C]

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Veröffentlichungen II 1 2. Tafel IV.

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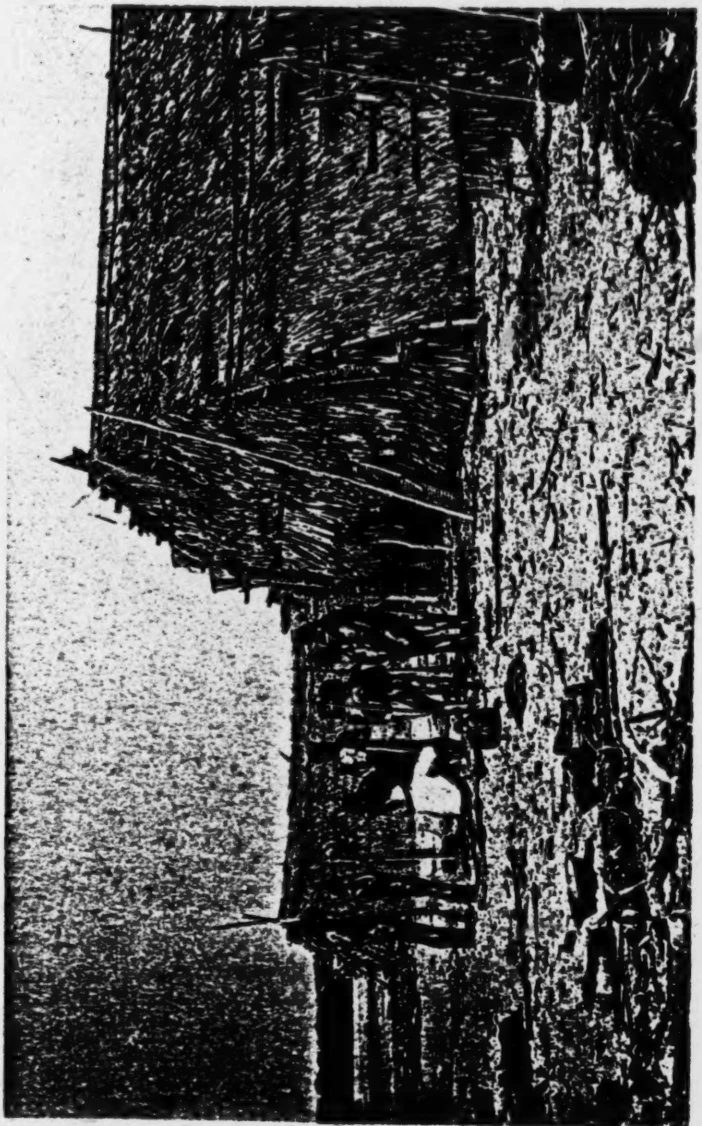
4; Ehrenreich

SP9 Caraja



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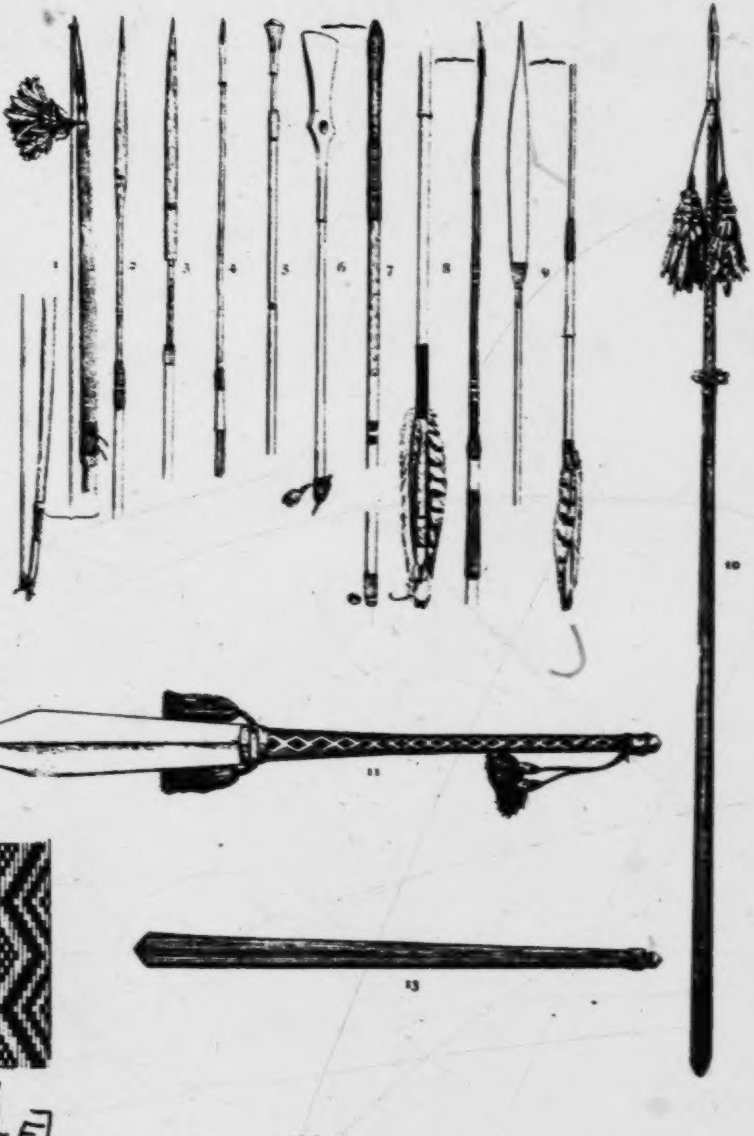
SP9 Caraja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4: Ehrenreich

SP9 Caraja

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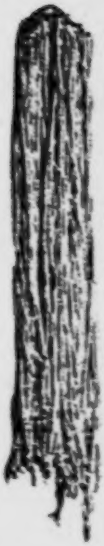
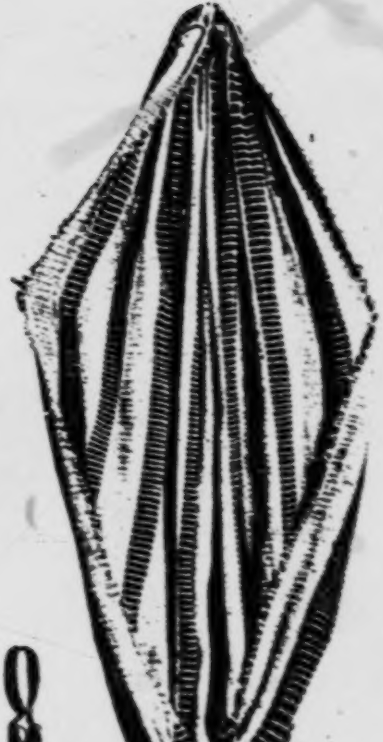
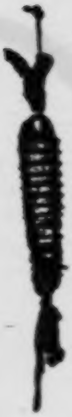
Tafel VII.







[p.-80-G]

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4: Ehrenreich

SP9 Caraja

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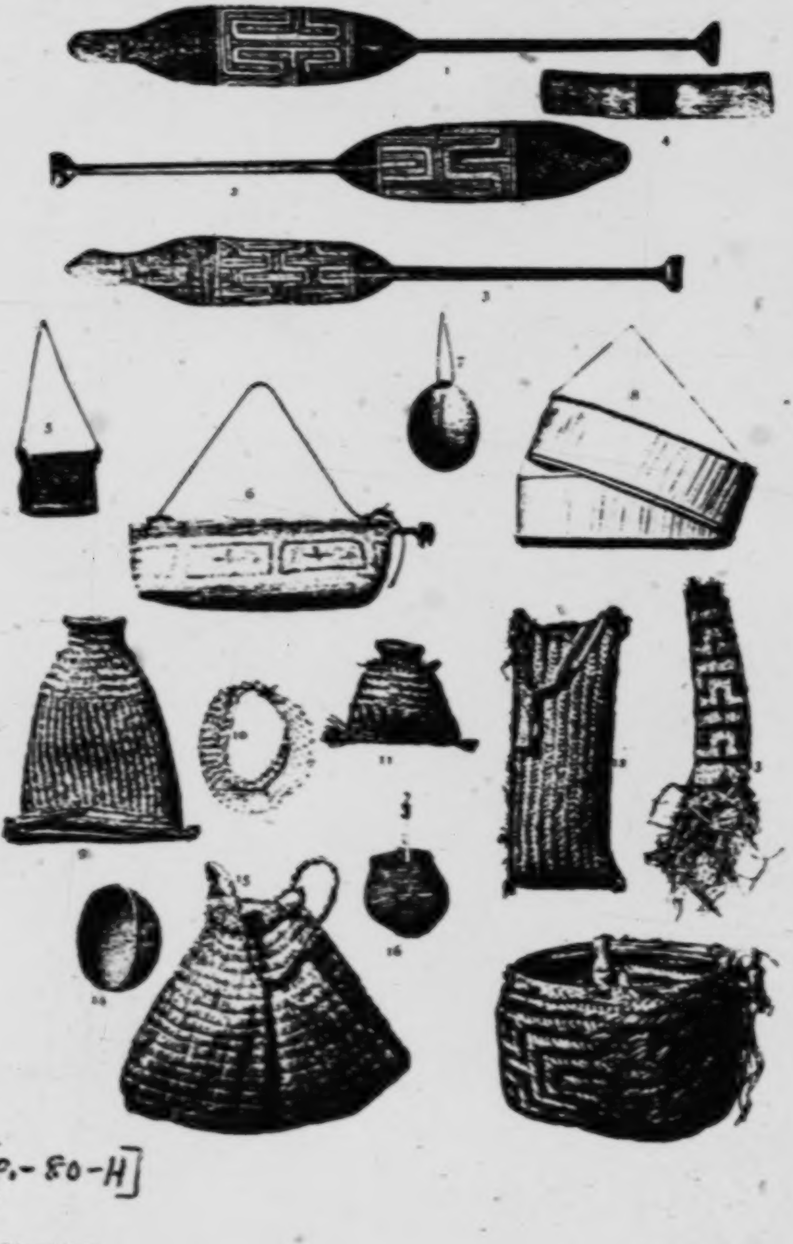
Tafel VIII.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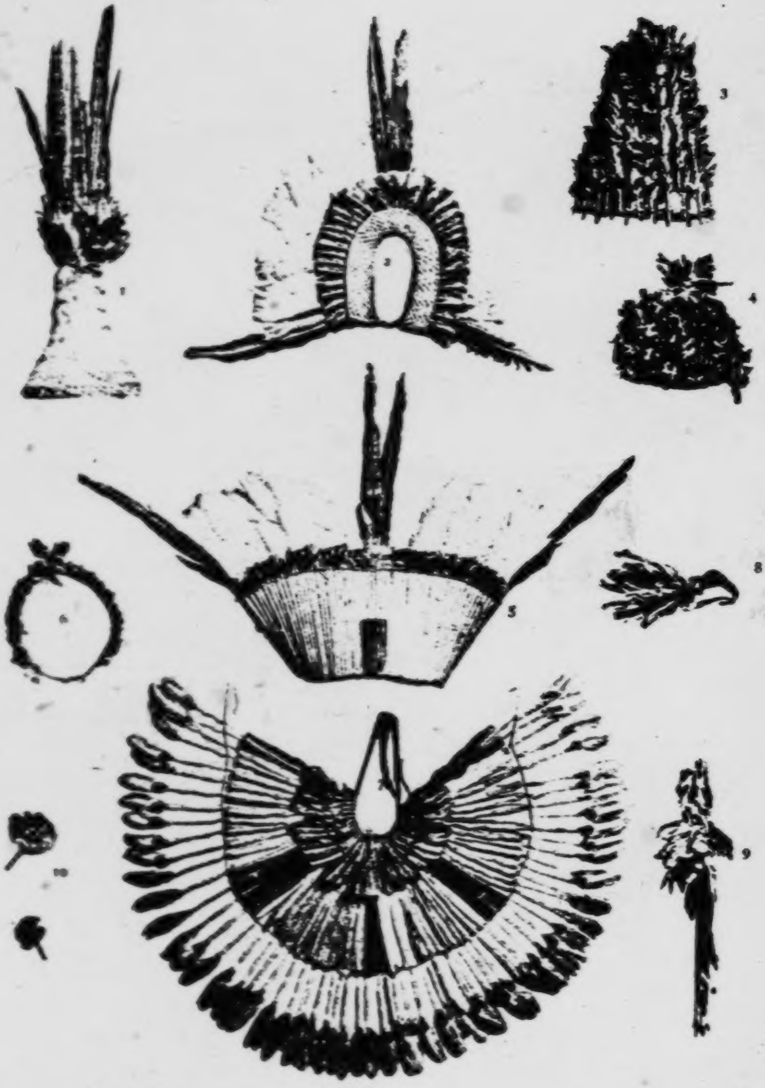
4: Ehrenreich SP9 Caraja



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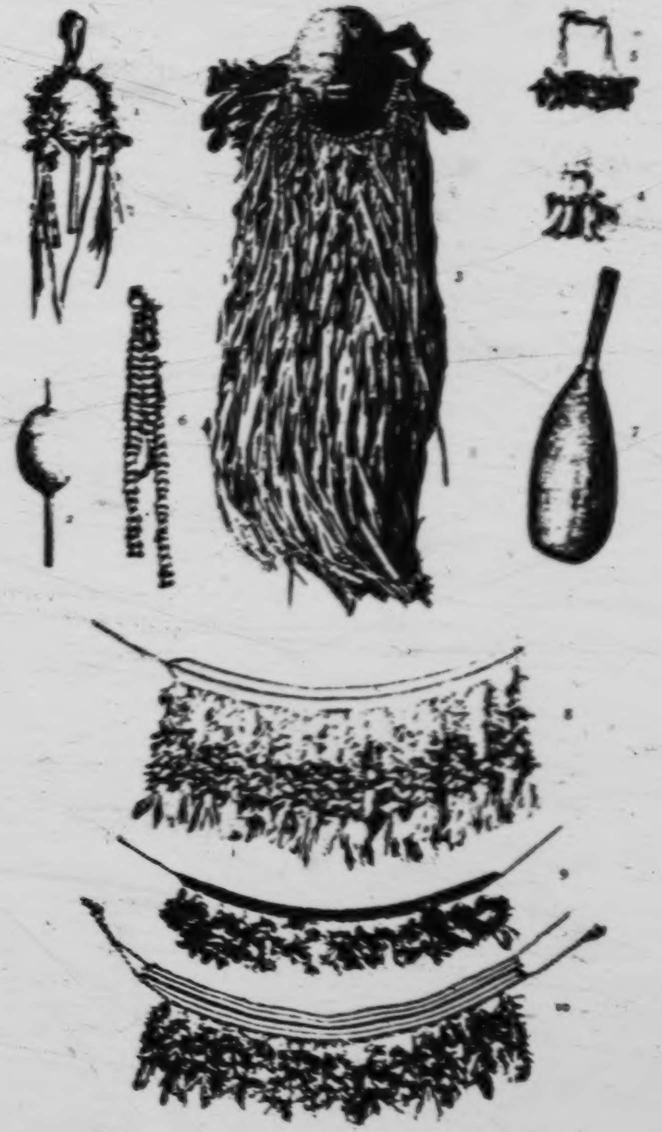

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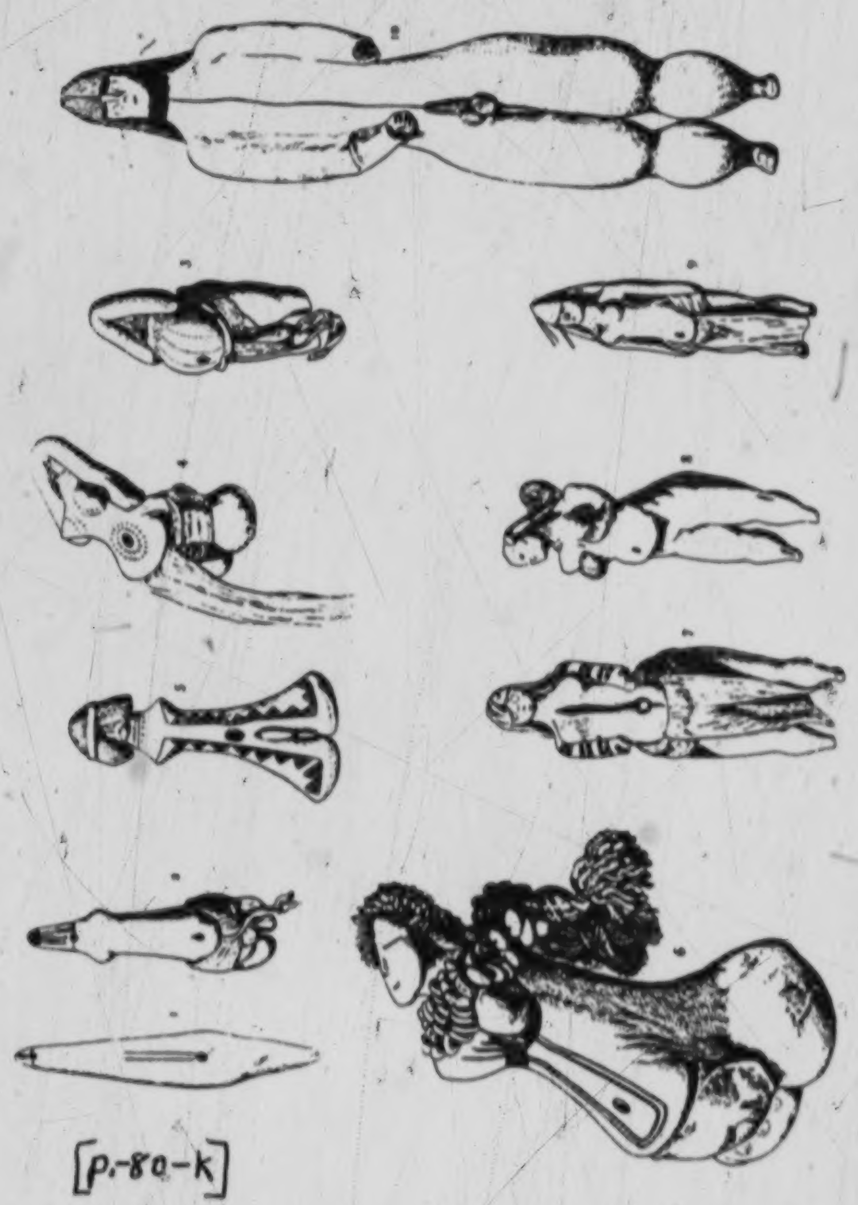
Tafel XL



[p.-80-k]

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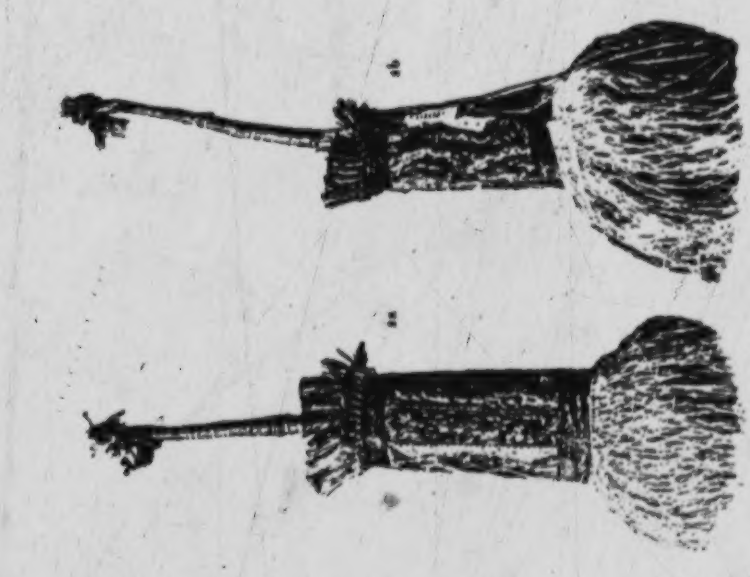
SP9 Caraja

Veröffentlichungen II 1/2.

Tafel XII.



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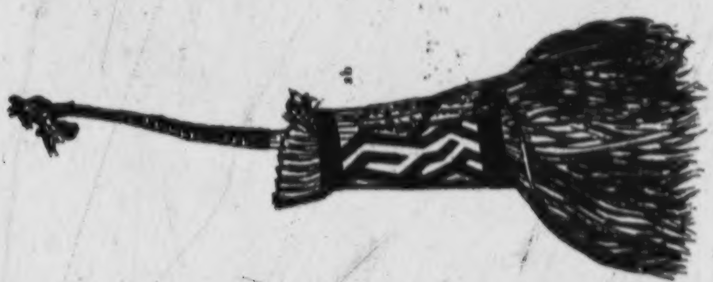
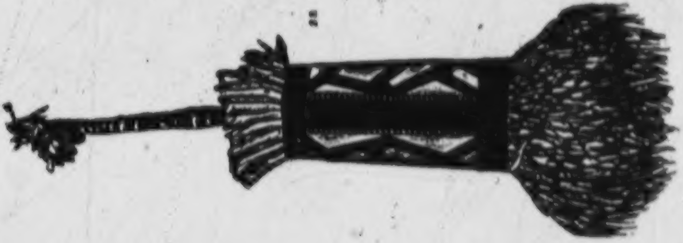
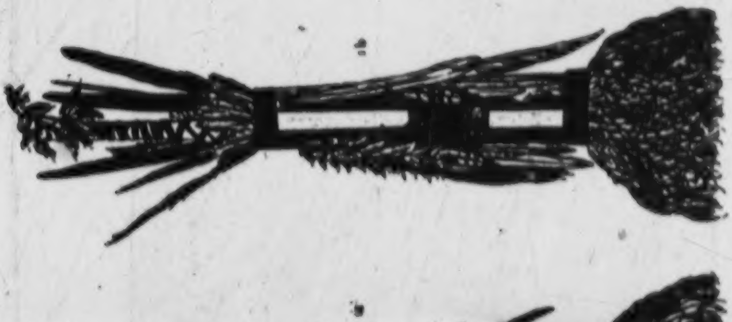
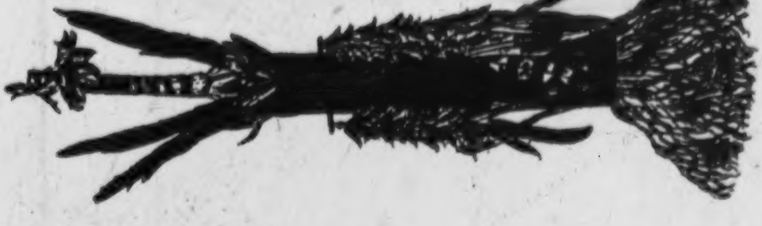
SP9 Caraja

Tafel XIIa.
(Beilage)









[P.-80-M]

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116

116 TEXTS--a full set of pages from each processed source, arranged in page order, as a means of establishing the context for any particular slip. Sets are arranged in the numerical order of the sources. See also:

Literary texts 539

000

In the Wilderness of Brazil; Report and Results of the Leipzig Araguaia Expedition of 1908

[In den Wildnissen Brasiliens; Bericht und Ergebnisse der Leipziger Araguaya-Expedition 1908]

Fritz Krause

Leipzig: 1911
R. Voigtländers Verlag

Translated from the German by Frieda Schütze

Human Relations Area Files
1966

[Title page]

Plate I

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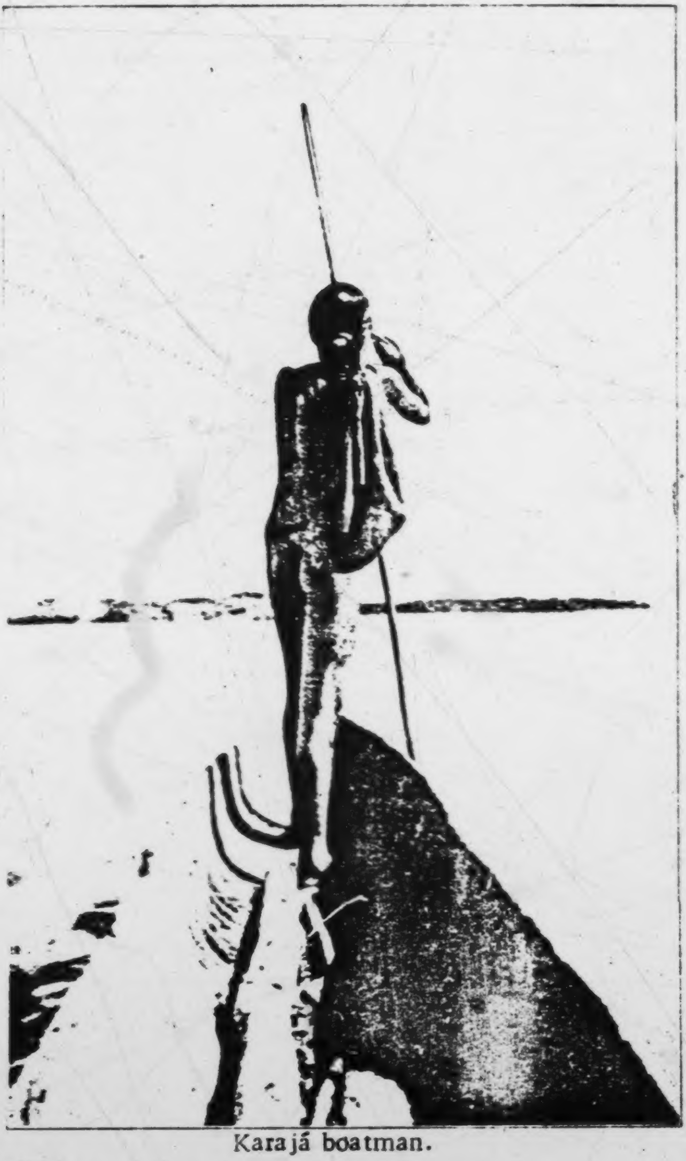

Karajá boatman.

/Frontispiece facing the title page./

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Foreword

121 In the year 1908, under the auspices of the city of Leipzig,
[122] I undertook an ethnographic research expedition into central
Brazil, the purpose of which was the scientific investigation,
with the most modern methods and instruments, of the Indian
tribes visited, as well as the salvaging of visible examples of
their cultural life for the Leipzig Museum für Völkerkunde. Its
[101] goal was the region of the middle Araguaya /Araguaia/, between
the 15th and 9th degrees, southern latitude, with the Indian
tribes of the Karajá /Caraja/, Šavajé /Javahe/, Tapirapé, and
Kayapó /Cayapo/.

114 The expedition set out on 29 January 1908 and returned to Leipzig on 7 February 1909. The program was, by and large, carried out; only the proposed advance to the west had to be cut short because of insurmountable geographical difficulties.

126 Abundant material in the form of observations of all kinds,
photographs and phonographic recordings, sketchbook drawings,
etc. was brought back. The ethnographic collection, containing
more than 1,100 specimens, has been handed over to the Museum
113 für Völkerkunde zu Leipzig. Of my findings I have published up
126 to now only reproductions of the dance masks of the Karajá
Indians, in connection with a description of the use of masks by
this tribe (in the Jahrbuch des Museums für Völkerkunde zu Leipzig,
Volume 3, Leipzig, 1910), as well as a study of the art of the
Karajá Indians (in the Bässler-Archiv, Vol. 2, No. 1, Berlin,
1911), in which the material collected by me on the artistic
activities of the Indians in the plastic arts and drawing was reproduced.

128 All the rest of the material is now to be presented to the public here.

As a first part, and before the actual results, I am giving a report on the expedition /the first part is omitted in the translation/. I regard this as very important; for the findings of the expedition can be properly evaluated only if one knows how they were obtained, in other words, the conditions under which the studies were made. Thus, the travel report gives the external course

128 /iv/ of the journey and, above all, deals in detail with life with the Indians, for it is only from this description that the research possibilities may be noted, especially the manifold restrictions to which one is subject, much against one's will. A brief cultural survey of the individual Indian tribes will be given, as well as all kinds of psychological and other material of general interest, which could not have been handled in this detailed and directly effective manner in the second part. I trust that I have thereby succeeded in delineating as faithful a picture of the life and ideas of these Indians as is possible. The report then, in brief outline, will include a survey of the geographical conditions of the areas traveled through, the method of travel, the cultural condition of the country, and will thus probably be able to offer all kinds of new things and give future travelers important pointers.

The second part, which deals with the findings, is thought of more as a reference work. I regard as most important the presentation of the material by means of illustrations and the addition of the necessary notes, examined and worked on from the scientific point of view and compared with the material from this region hitherto available. This has resulted in a strict division into those points that were personally observed, several times or only once, and those based merely on information. In my opinion, this division cannot be applied strictly enough if errors are not to creep in, which will then continue to be passed on. I have dealt with some data, which seemed very uncertain to me, in footnotes, in order to give subsequent researchers hints for further investigation. I believe that I am serving scholarship best by publishing the material by itself and only as such. For, in this way, it remains permanently utilizable. To be sure, this method, which makes no effort to solve problems and to prove far-reaching relationships, is regarded by some people as "antiquated," but I regard it as the only proper one, in order to determine the scientific value of every statement and thus provide sound material, which alone makes it possible for us to
121 further our knowledge. For this reason I am merely skirting the
128 question of the position of the Karajá with regard to the rest of the Indian tribes; in order to solve this major problem,

/iv cont./

121 comprehensive preliminary studies are required, since almost
128 all comparative studies in South American ethnography are as yet lacking. It will therefore be reserved for a later publication. I know that with this kind of self-limitation I am certain to have the approval of many of my colleagues.

122 Wherever I was, here at home or over in Brazil, the expedition found extensive help and support among people willing to assist us, /v/ and I do not wish to fail to express my warmest thanks to all of them. This thanks is owed first of all to the Council of the City of Leipzig and to the Leipzig City Council Board for the willingness with which they put at my disposal the means for the expedition, as well as to Herr Consul Dr. Herrmann Meyer, who was kind enough to make available a large sum for the enterprise to insure its subsequent successful completion and to assist me in an advisory and an active capacity with regard to the equipment. I owe equal thanks to Herr Prof. Dr. Weule and Herr W. v. d. Steinen for assistance and advice in working out the plan and assembling the scientific and personal equipment, and also to Herr Privy Councilor Prof. Dr. Hans Meyer for the use of instruments and rifles. No less effective was the assistance which my expedition found in Brazil itself. First of all, thanks are owed to the Imperial German authorities, especially to the Ambassador, Baron v. Reichenau, then to the gentlemen of the Consulate in Rio de Janeiro and to the Councilor of the Embassy Flügel in S. Paulo. They all gave me their assistance and procured for me extensive privileges from the Brazilian central government as well as the governments of the individual states, for which I should also like to express here my profound gratitude to these governments. Equal thanks are owed to our German countrymen, Herr Marxsen of Rio, Herr Naschold of S. Paulo, and Herr Öckinghaus of Goyaz /Goiás/, who, in an unselfish and devoted manner, supported me in every way and gave me the most valuable pointers which alone made it possible for me to carry out my entire journey according to schedule. And finally, but no less cordially, I must thank my camaradas who so willingly took upon themselves all the strain and effort, the German Adam, the

/v cont./
122 Brazilian Antonio, the Indians Pedro the Faithful, Benedicto the Merry, and the many other Indians who gladly and willingly helped me after the initial mistrust had vanished, and who, since I regarded myself as one of them, rewarded my confidence in them with equal confidence.

The printing costs were in part defrayed by the budget of the Museum für Völkerkunde with the participation of the Vereins für Völkerkunde zu Leipzig. To both bodies I should also like to express here my gratitude for this assistance.

Leipzig, May 1911 The Author.

000 /vi/

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5: Krause--vi E-5 (1908) 1911 SP9 Caraja SP9

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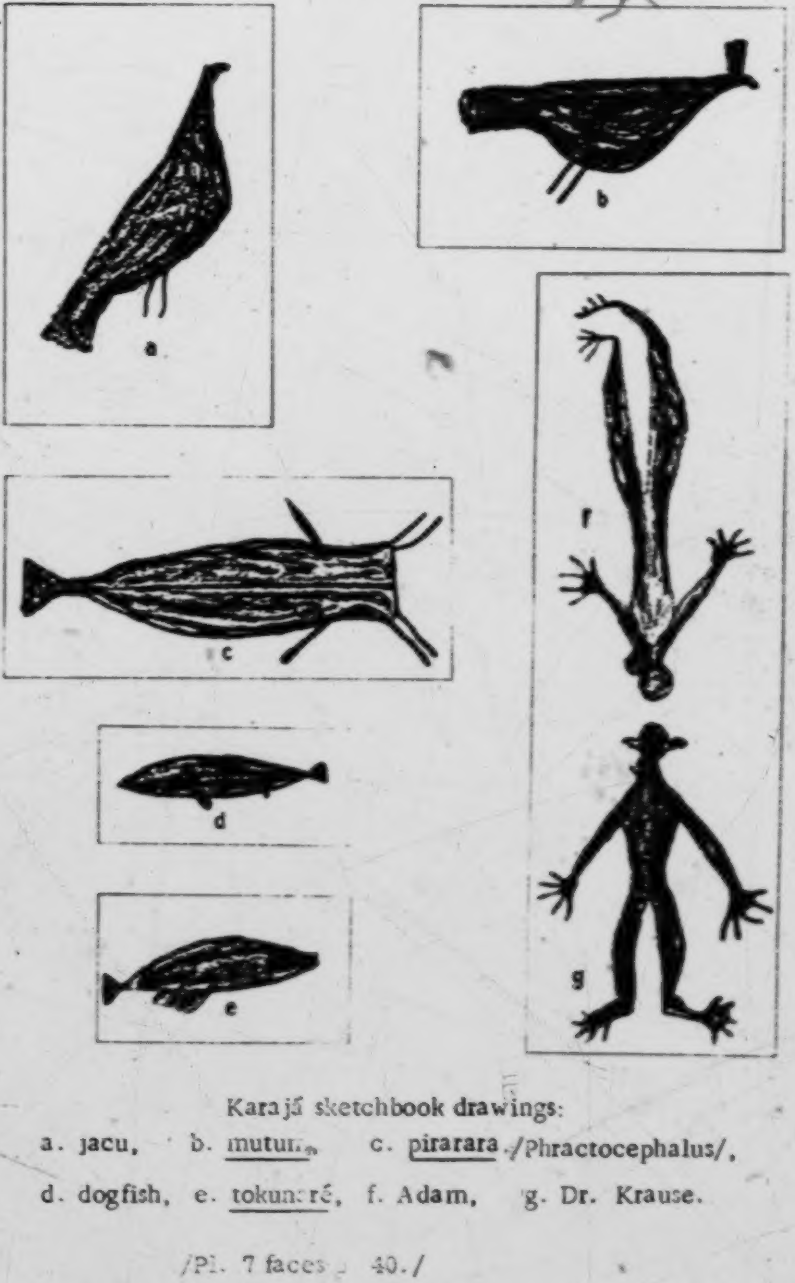


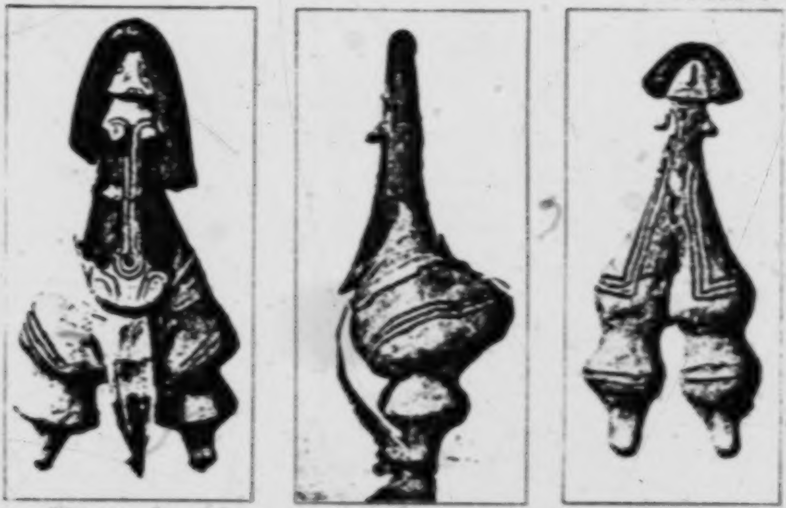
Karajá sketchbook drawings:

a. jacu, b. mutum, c. pirarara /Phractocephalus/,

d. dogfish, e. tokunaré, f. Adam, g. Dr. Krause.

/Pl. 7 faces p. 40./

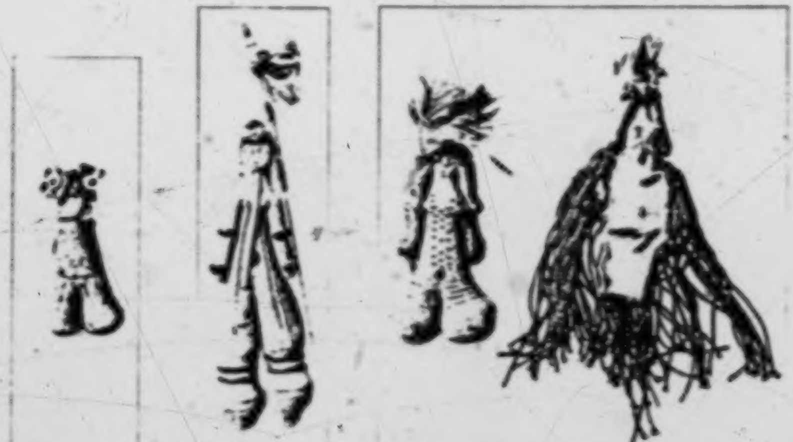
Plate 8



a. Woman from the front.

b. Woman from the side.

c. Man.



d. Boy with ear-rosettes.

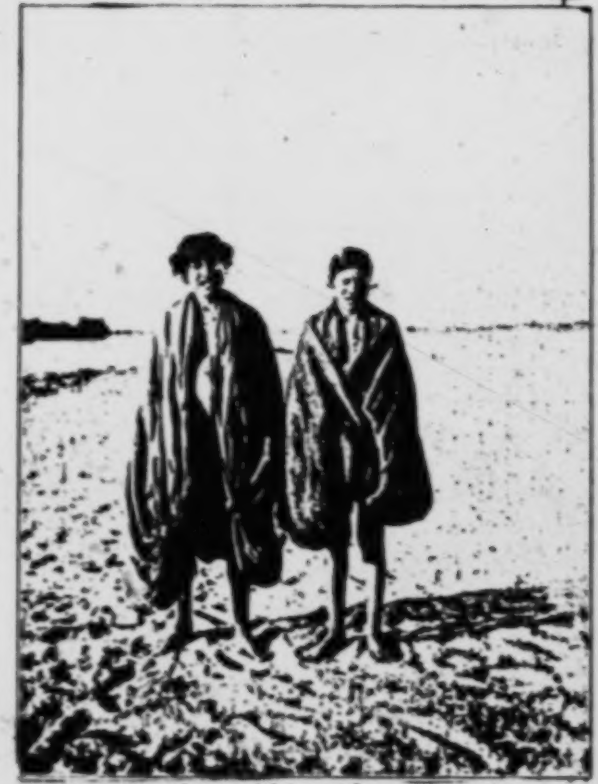
e. Youth with lance.

f. Boy with feather ornament.

g. Girl with cord skirt.

Clay dolls of the Karajá.
/Pl. 8 precedes p 41./

Plate 9



1. Mauzi and Maudihi, with net coverings.

2. Camarada Antonio.

/Pl. 9 faces p. 44./

Plate 10

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←

1. Karajá family under mat shelter. Near Leopoldina.

2. Steep bank with scrub woods. Araguaya River.

3. Swampy wooded bank.

4. Cluster of palms on the bank.

/Plate 10 faces p. 48./

Plate 11

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[361] →

1. Dry-season hut of the Karajá.

2. Karajá village.

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[276] ←
[302] →

3. Karajá women smoking.

4. Karajá siblings.

/Pl. 11 faces p. 52./

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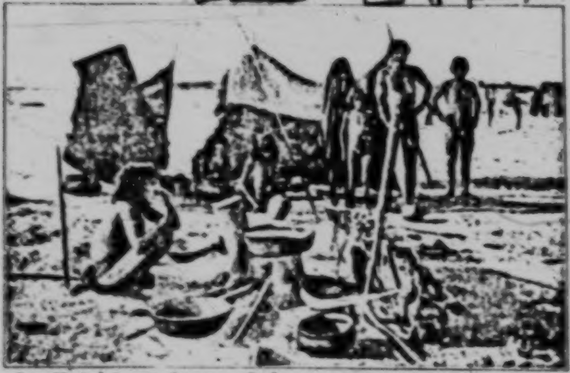
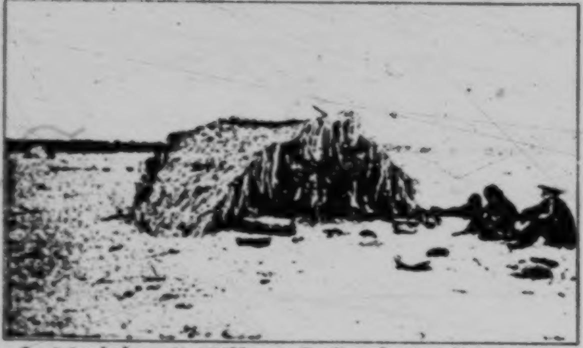
Plate 12



1. Cooking place of the Karaja Indians.



3. Mask hut in Village 7 (South Horde).

2. Karajá boys.

4. Karajá women and girls.

/Plate 12 faces p. 56./

Plate 13

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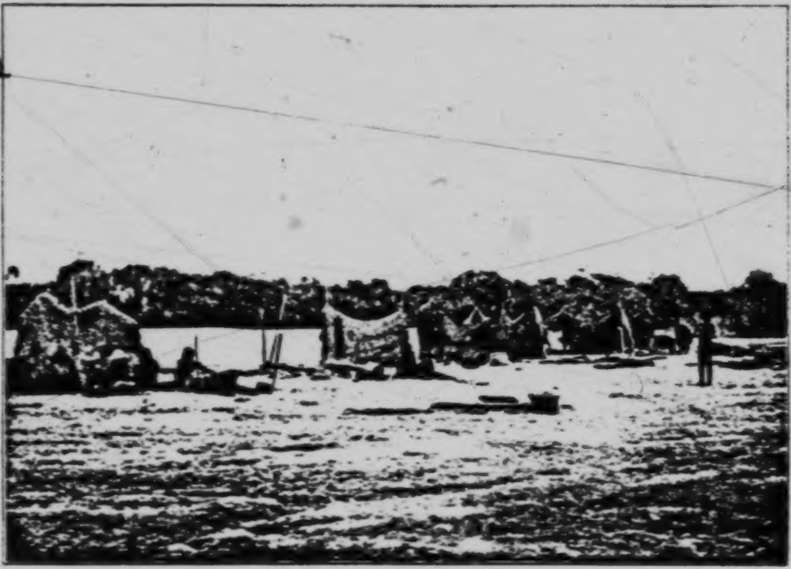

1. Mat camp of migrant Karayá Indians.

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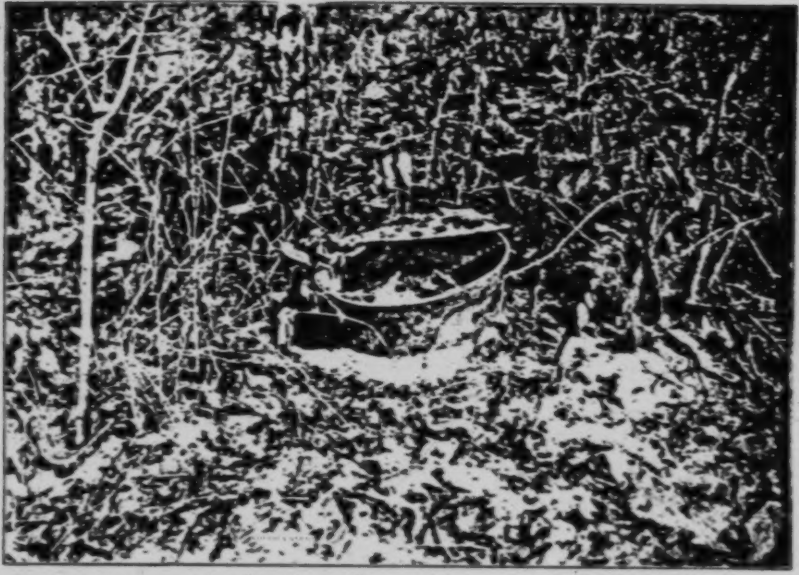

Funerary urn in the Karajá cemetery, S. Izabel do Morro.

/Pl. 13 faces p. 60./

Plate 14

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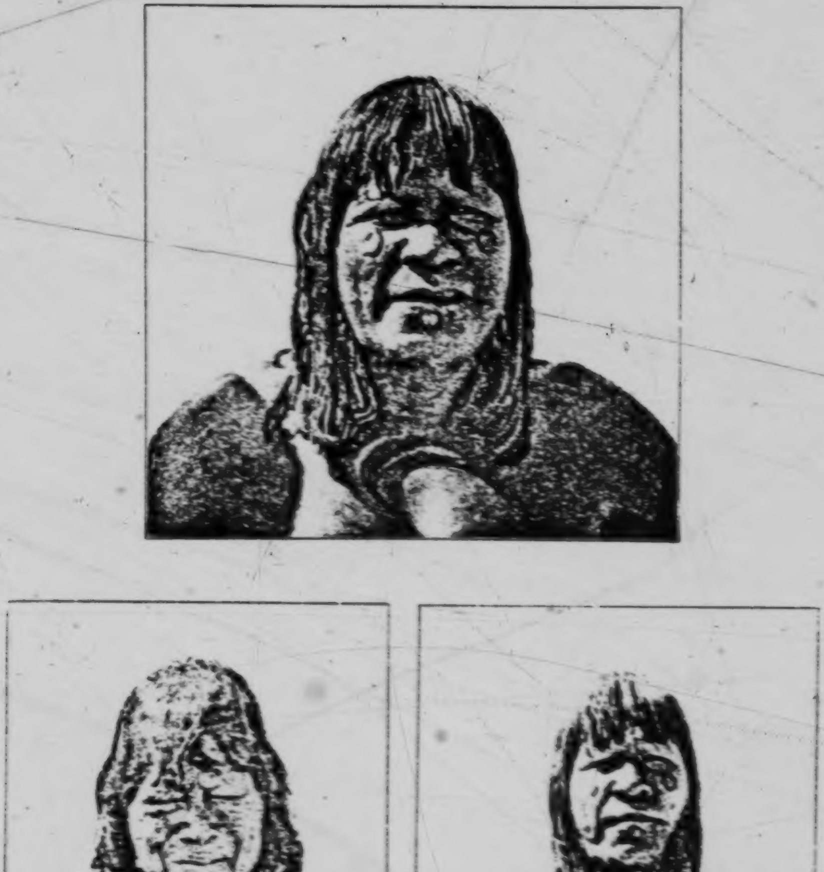

Facial expressions of Chief Ilk.

/Pl. 14 faces p. 64./

Plate 15

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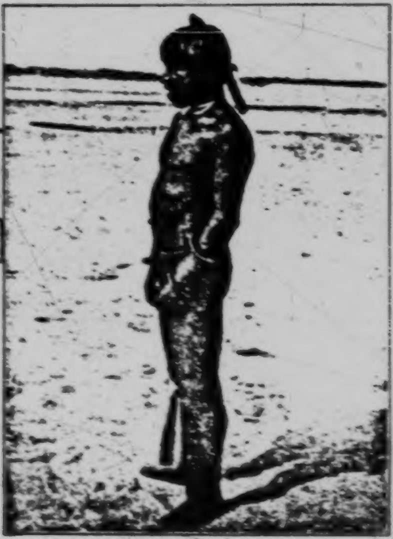
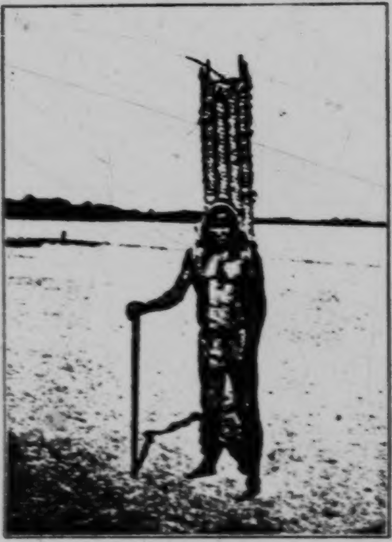
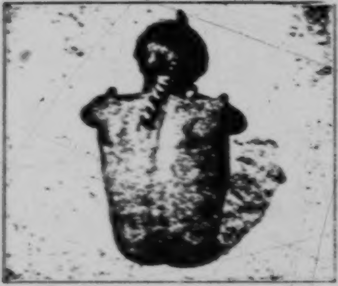


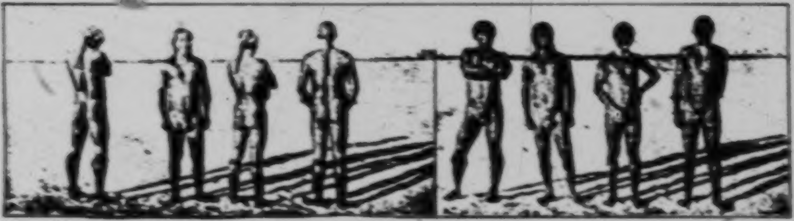
1. Youth in full ornamentation. Karajá.



3. Back-basket carrier. Karajá.



2. A Karajá youth's braid wrapped in bast.



4a. Youths with braids wrapped in red cotton cord.

4b. The same youths from the front.

/Pl. 15 faces p. 68./

Plate 16

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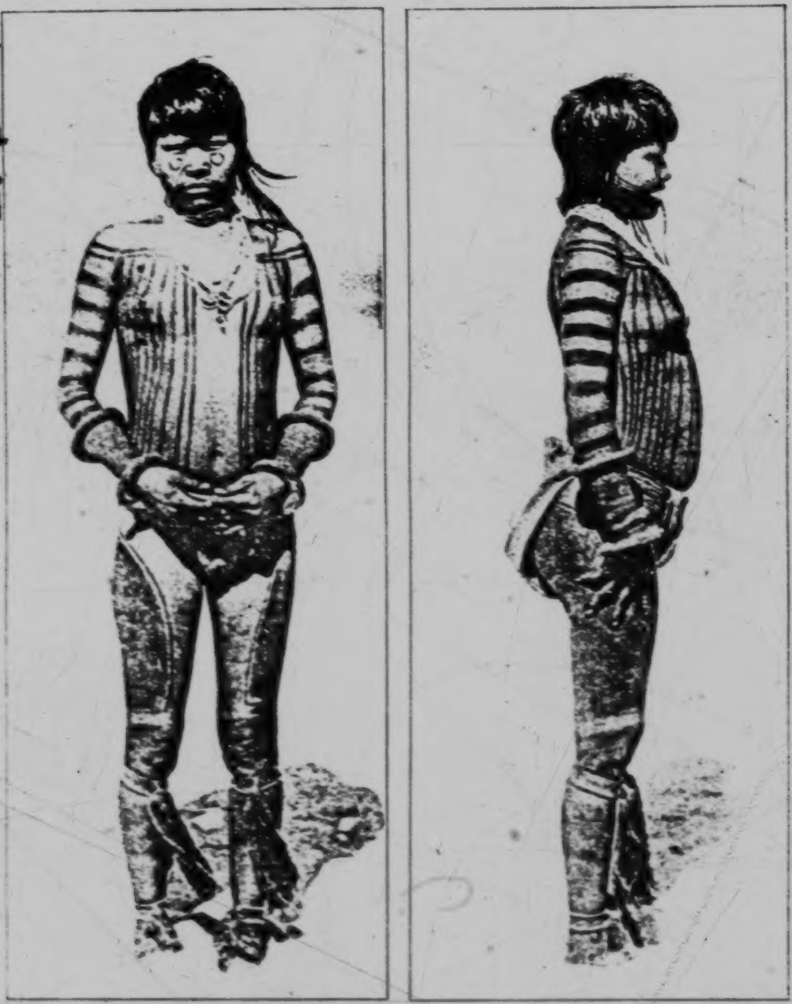
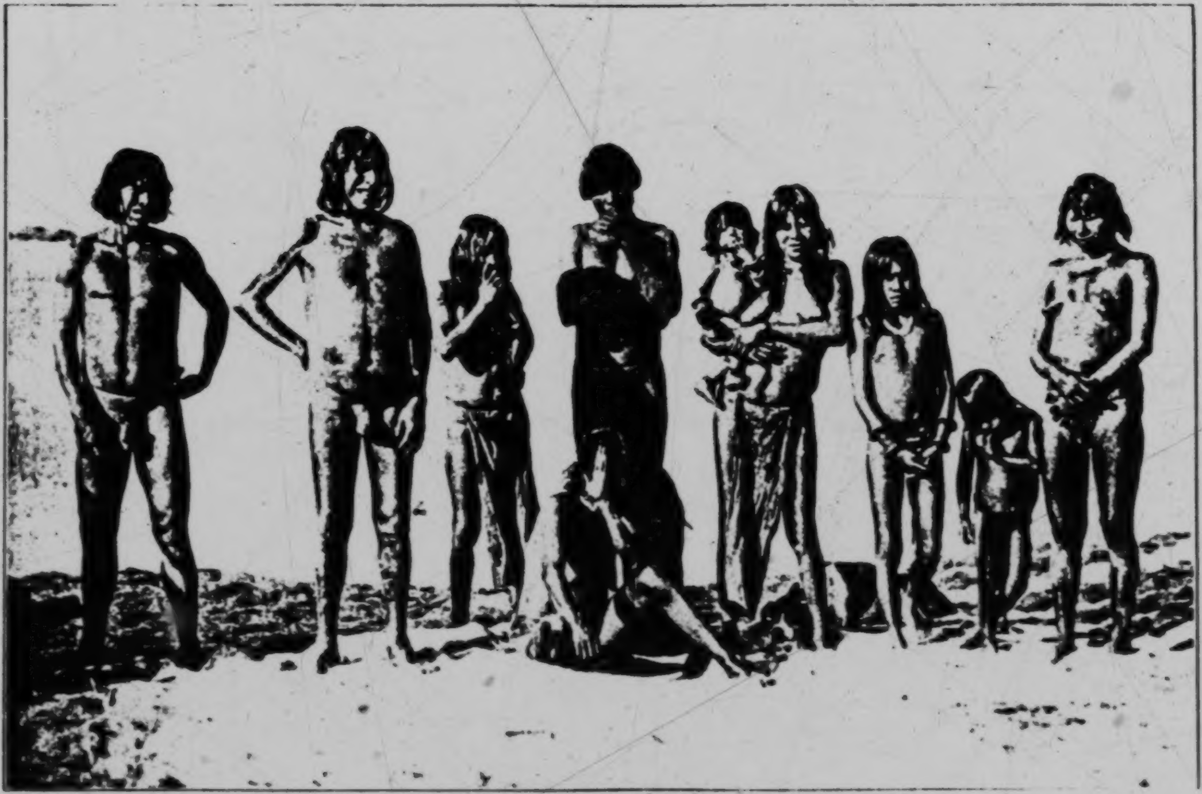


Painted Karajá maiden.

/Pl. 16 faces p. 72./

142
291
301
302
516
854

Plate 17

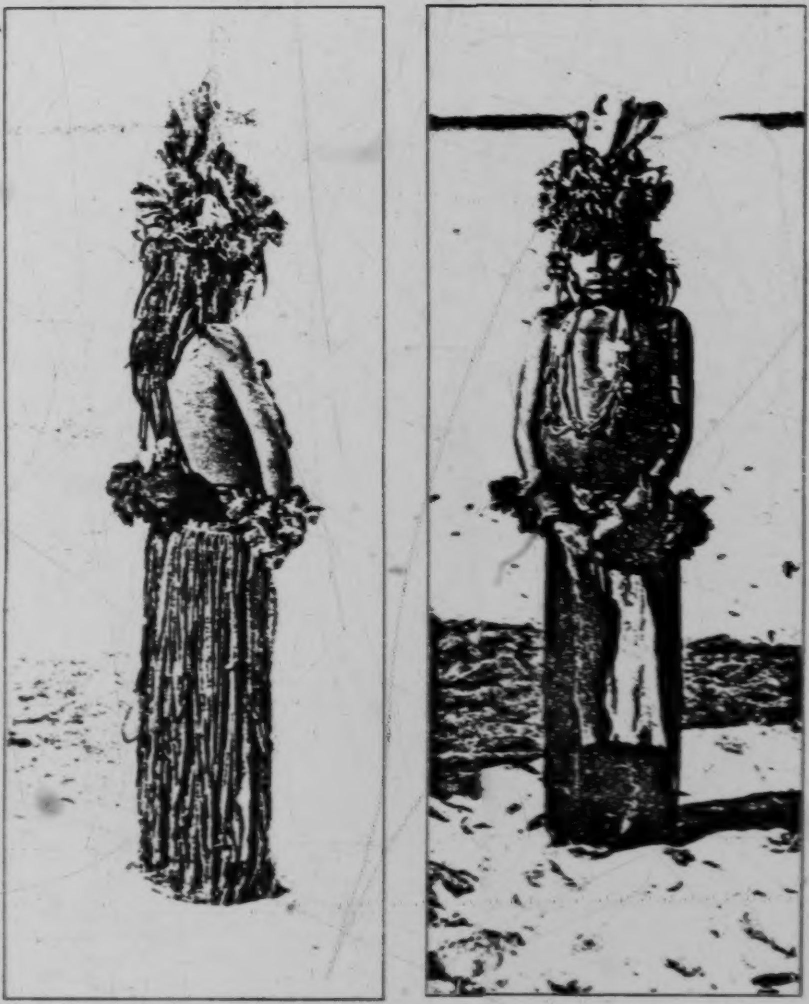


Karajá Indians.

/Pl. 17 faces p. 76./

Plate 18

292
301

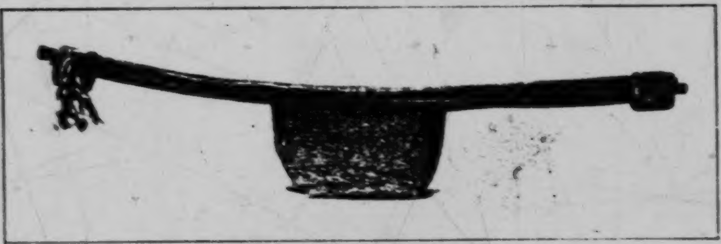


Karajá girl in full ornamentation.

/Pl. 18 precedes p. 77./

Plate 19

352

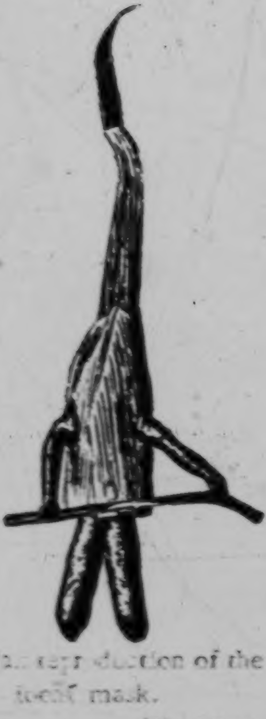


1a. Karajá chief's stool.

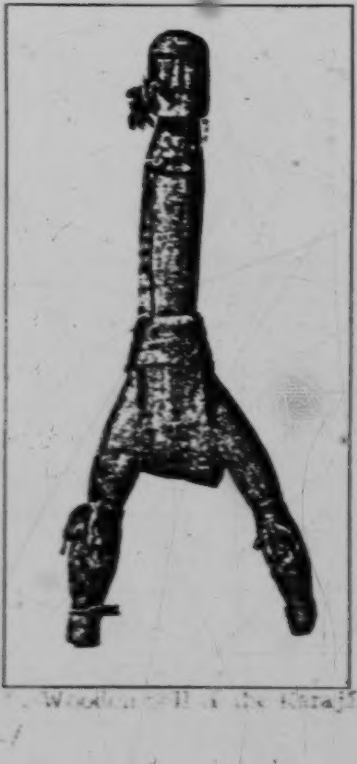
[532]

1b. Front view of the stool.

532



3. Wax reproduction of the totem mask.



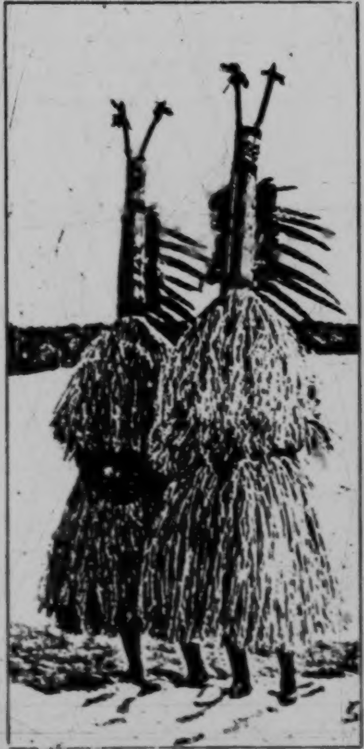
2. Wooden doll of the Karajá.

/Pl. 19 a-c/

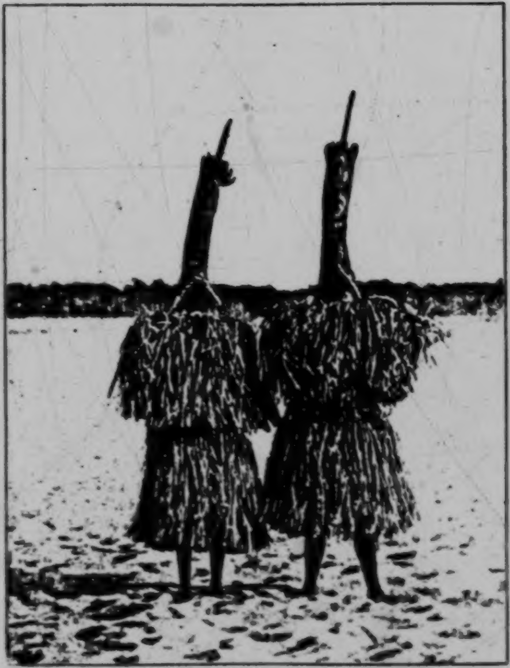
531

535
537

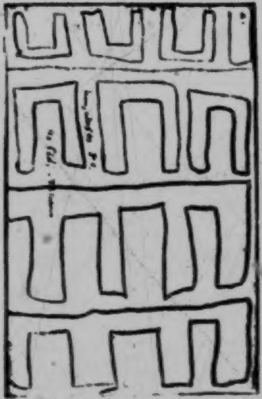
Plate 20



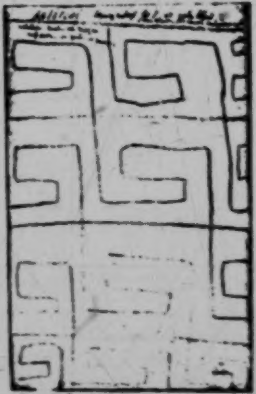
1. Koduni masked dancers.



2. Ladeni masked dancers.



3. Plaiting pattern: dogfish.



4. Plaiting pattern.

/Pl. 20 precedes p. 81./

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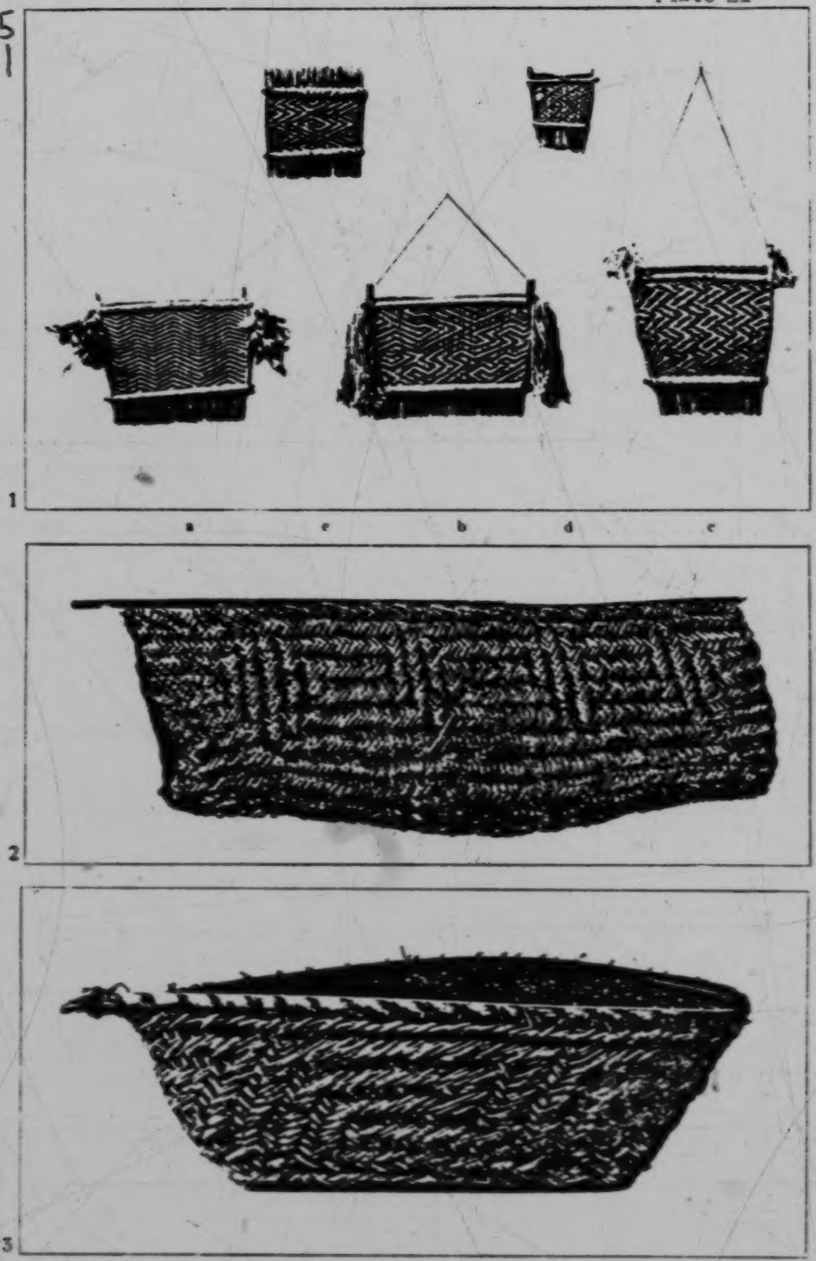
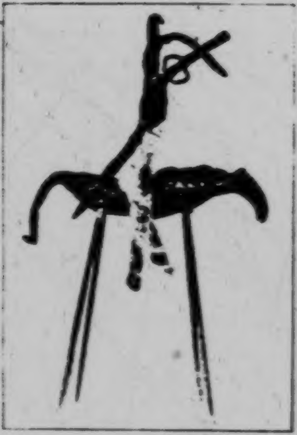
531

Plate 21

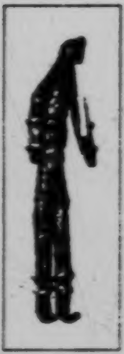


Plaited work of the Karajá: 1 a-e: Combs. 2. [illegible].
3. Oblong basket.
/Pl. 21 faces p. 84./

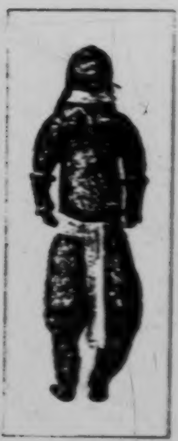
Plate 22



a. Rider with gun.



b. Youth.



c. Maiden.

d. Jabiru.

e. Caracara.

f. Caracara.

g. Pig.

h. Tortoise.

i. Jaguar.

Wax figures: all except c (Šavajé) from the Karajá.

/Pl. 22 precedes p. 85./

5: Krause--47 E-5 (1908) 1911 SP8 Card

TaPirape SP27

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133
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Plate 28

1. First tree obstacle in the Tapirapé River.

2. Conquering the waterfall in the Tapirapé River.

3. "Smooth" channel in the upper course of the Tapirapé River.

4. My men on the march to the villages of the Tapirapé.

/Plate 28 faces p. 120./

5: Krause—18 E-5 (1908) 1911 SP9 Caraja
Tapirapé SP8

Plate 29

133
137

1. Lake blocked off by a fence on the Tapirapé River. View from the end of the lake.

137
252

2. Tapirapé grill in the forest.

/Pl. 29 faces p. 124./

5: Krause--19 E-5 (1908) 1911 SP9 Caraja SP9
Javahe

/Pl. 30 faces p. 136./

231
142
291
301
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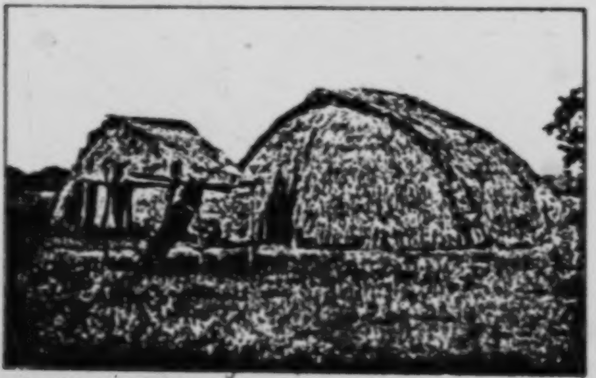
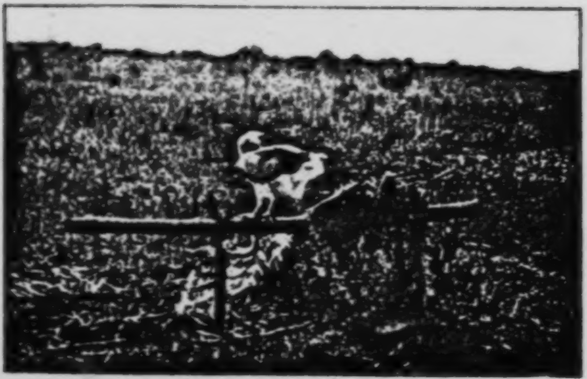
340
142
291
516
854

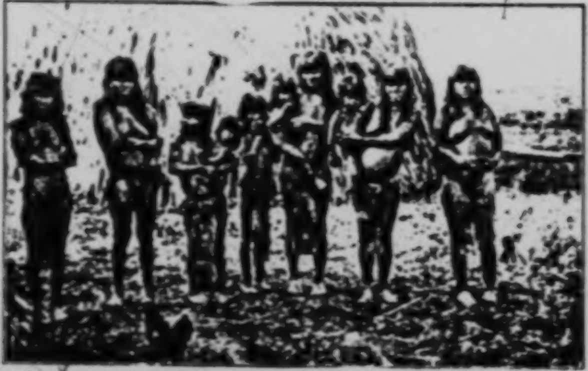
Plate 30



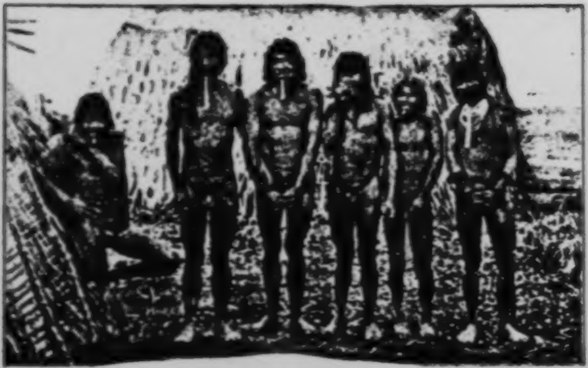
1. Houses of the Šavajé on Bananal.



2. Village bird of the Šavajé.



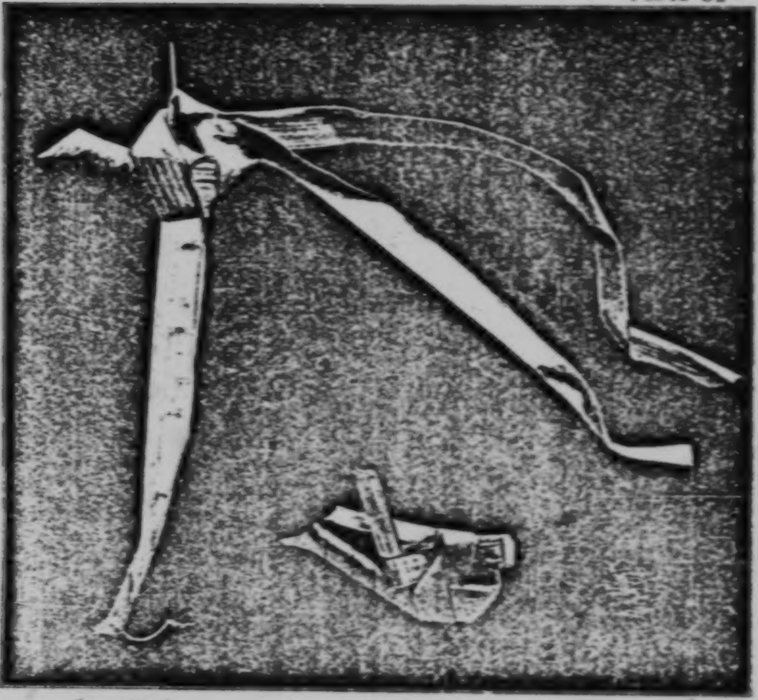
3. Šavajé women and children.



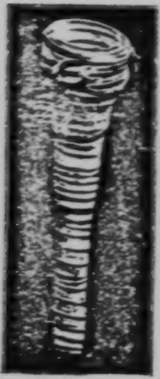
4. Šavajé men and youths.

Plate 31

824
532

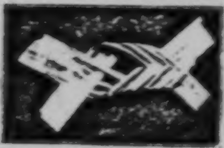


1a. Bird. 1b. Bird.



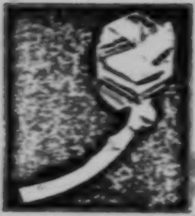
2. Tobacco pipe.

3



4

3. Honeycomb.
4. Puzzle figure.



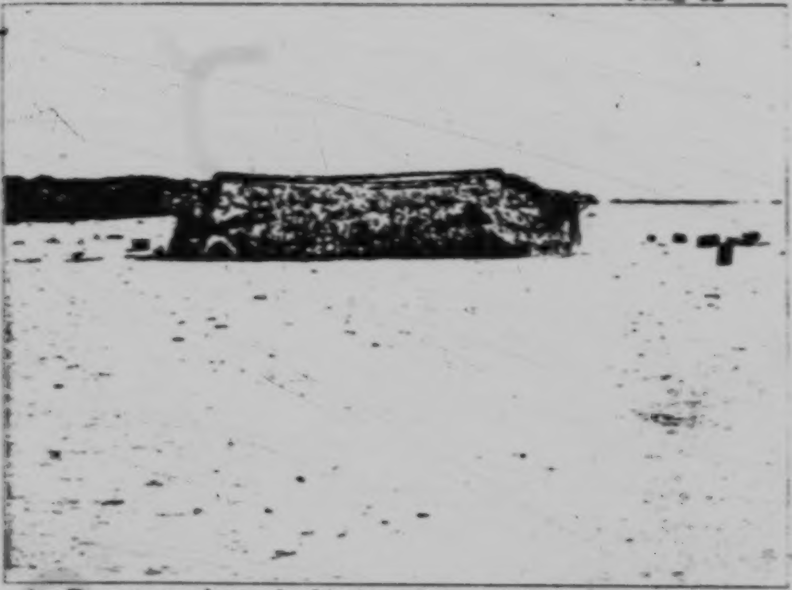
5. Honeycomb.

6. Lip plug.

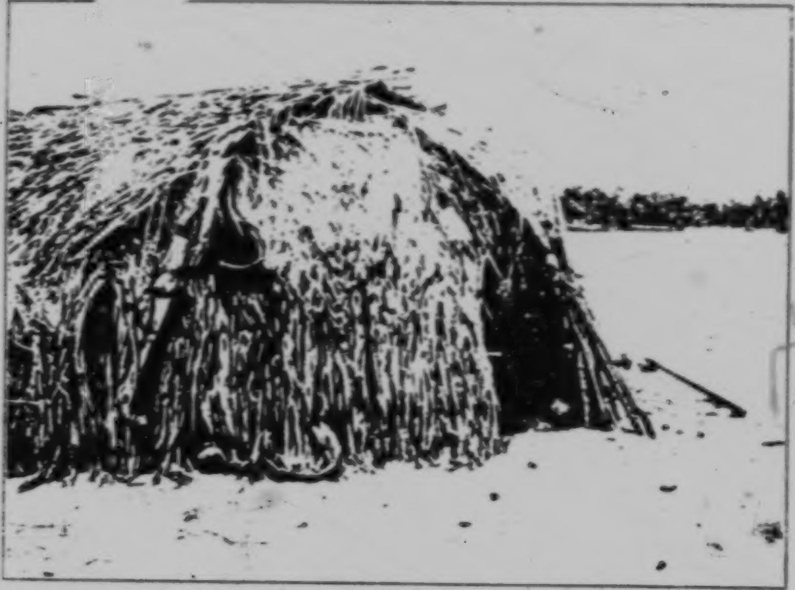
Leaf plaiting.

/Pl. 31 faces p. 140./

Plate 32



1. Temporary hut: double hut with circular structures. Karajá.



2. Entrance into the circular structure.

/Pl. 32 faces p. 148./

Plate 33

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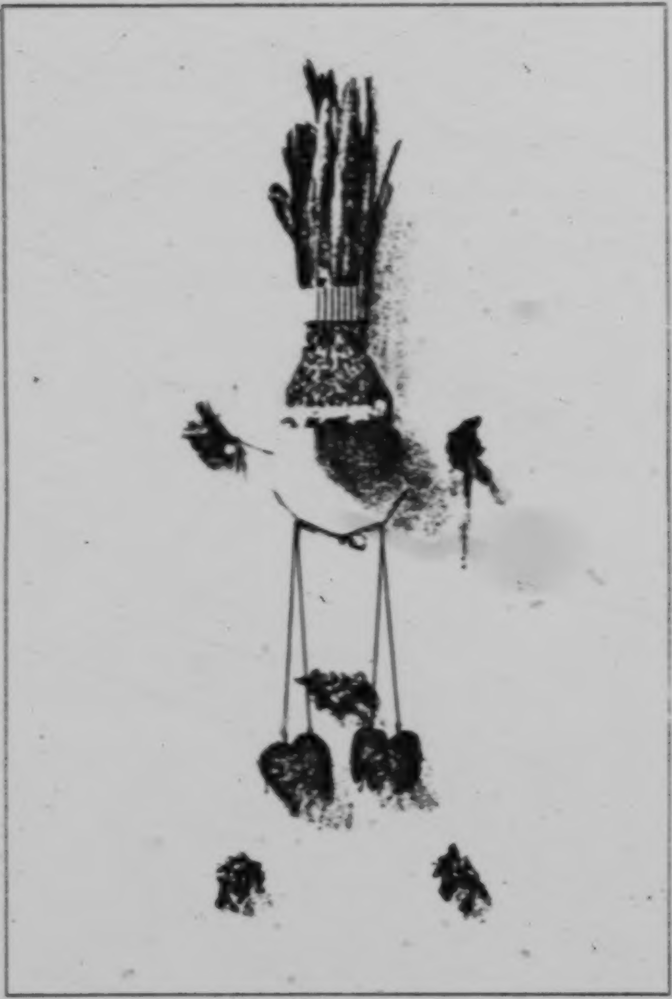
237

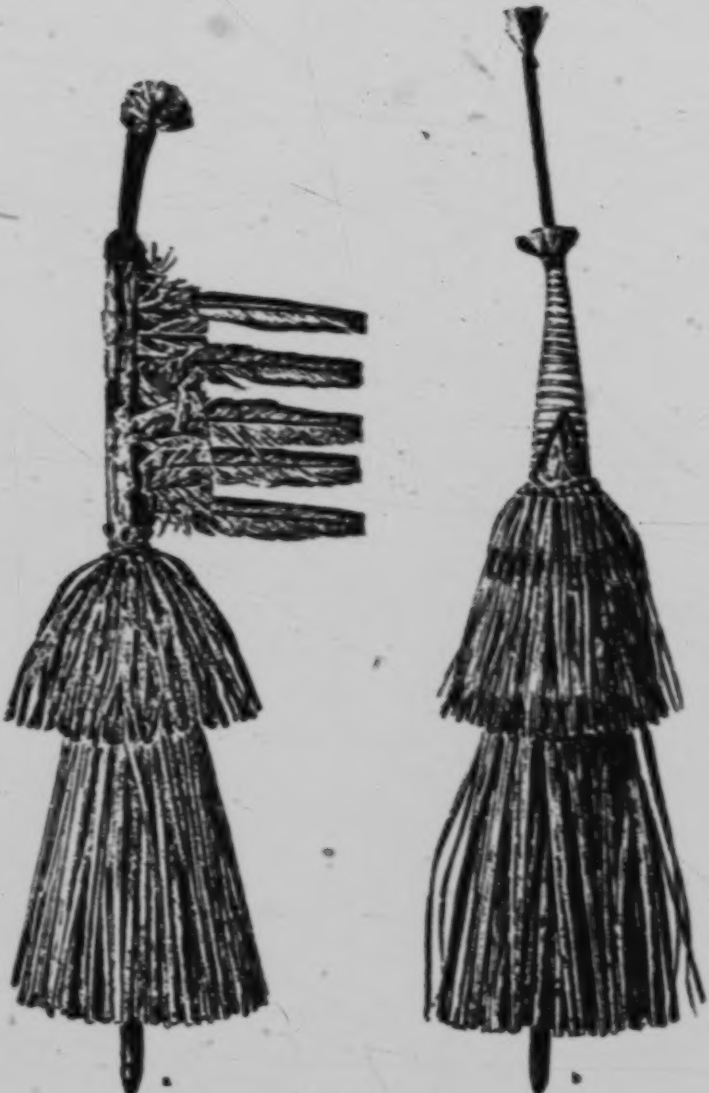


Karajá boys' adornment:
Top, feather helmet; right and left, ear tulips with bead pendants; in the center, neck ornament with nape-tassels.

/Pl. 33 faces p. 152./

535
532

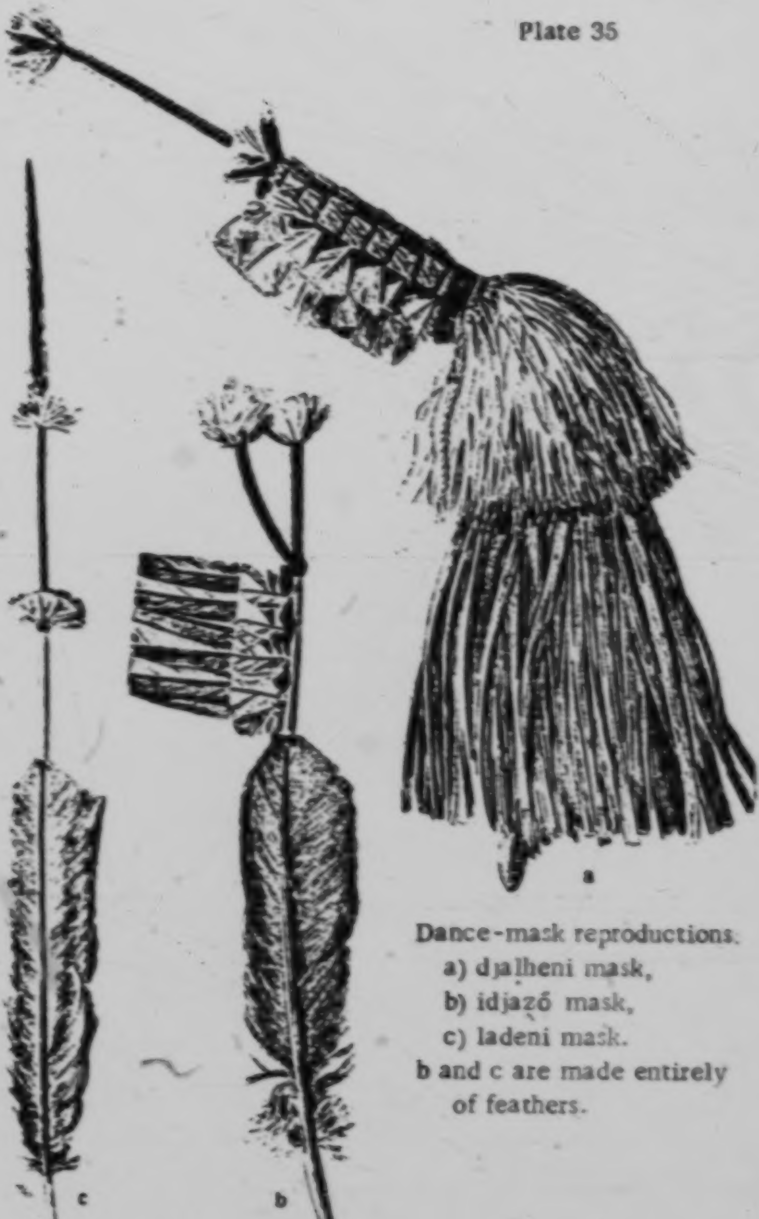
Plate 34



Dance-mask reproductions: a) idjazõ mask; b) ladeni mask.

/Pl. 34 faces p. 160./

Plate 35

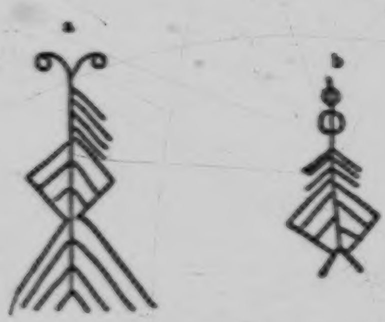


Dance-mask reproductions:
a) djalheni mask,
b) idjaző mask,
c) ladeni mask.
b and c are made entirely of feathers.

[237]

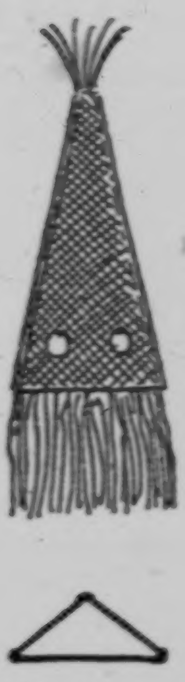
/Pl. 35 faces p. 161./

532



Ill. 1. Sand drawings of dance masks.
a) idjaẓõ mask. b) ladenĩ mask.

/Ill. 1 appears on p. 57./



Ill. 2. iooní mask. From a sketch.

/Ill. 2 appears on p. 79./

5: Krause--25a E-5 (1908) 1911 SP9 Caraja

Tapirape SP22

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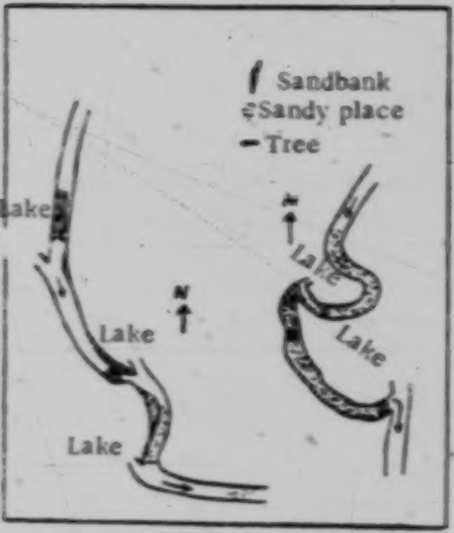
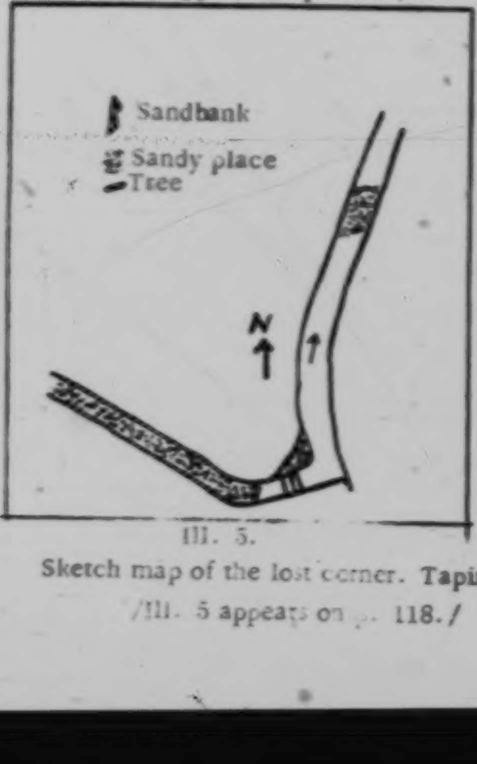
133


Sandbank
Sandy place
Tree
Lake
Lake
Lake
N
Lake
Lake

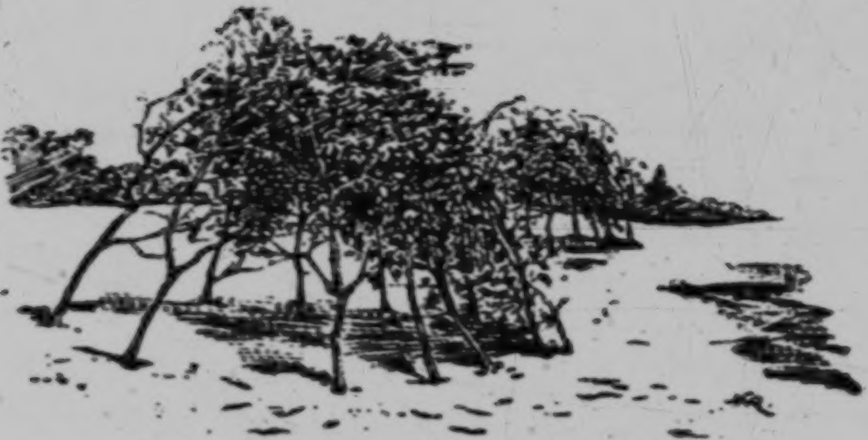
Ill. 4.
Dry stretches of river beside and below the lakes. Tapirapé River.
/Ill. 4 appears on p. 117./


Sandbank
Sandy place
Tree
N

Ill. 5.
Sketch map of the lost corner. Tapirapé River.
/Ill. 5 appears on p. 118./

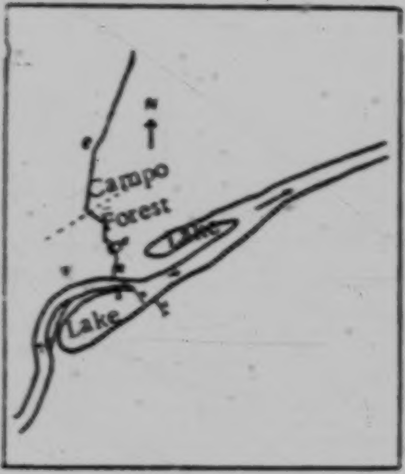
5: Krause--26 E-5 (1908) 1911 SP9 Caraja SP9
Tapirape SP22

C
225



Ill. 6. Tortoise cages of the Karajá. Tapirapé River.
(Drawn from a photograph.)
/Ill. 6 appears on p. 119./

T
107
133
226
252
361
487

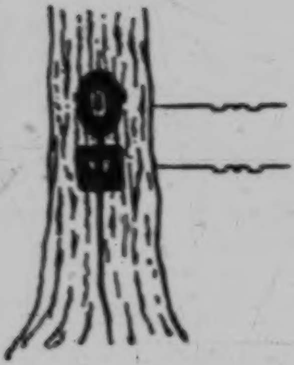


a: Fish fence
b: Sandbank
c: Path to the place where trees are felled.
d: Roasting place.
e: Path to the roasting place and to the villages.

Ill. 7.
Sketch map of the fish-lakes in the Tapirapé River.
/Ill. 7 appears on p. 122./

5: Krause--26a E-5 (1908) 1911 SP9 Caraja SP9

532
831



Ill. 8. Tree figure. Represents the female sex organs. Karajá.

/Ill. 8 appears on p. 135./

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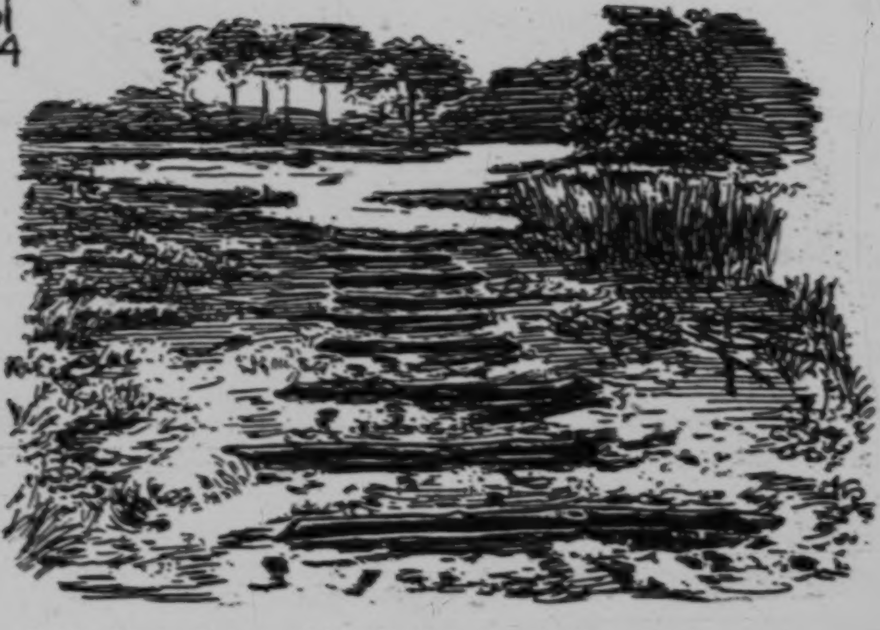
137
501
504



Ill. 9. A place to which the Karajá push their canoes. Interior of Bananal. (Drawn from a photograph.)

/Ill. 9 appears on p. 136./

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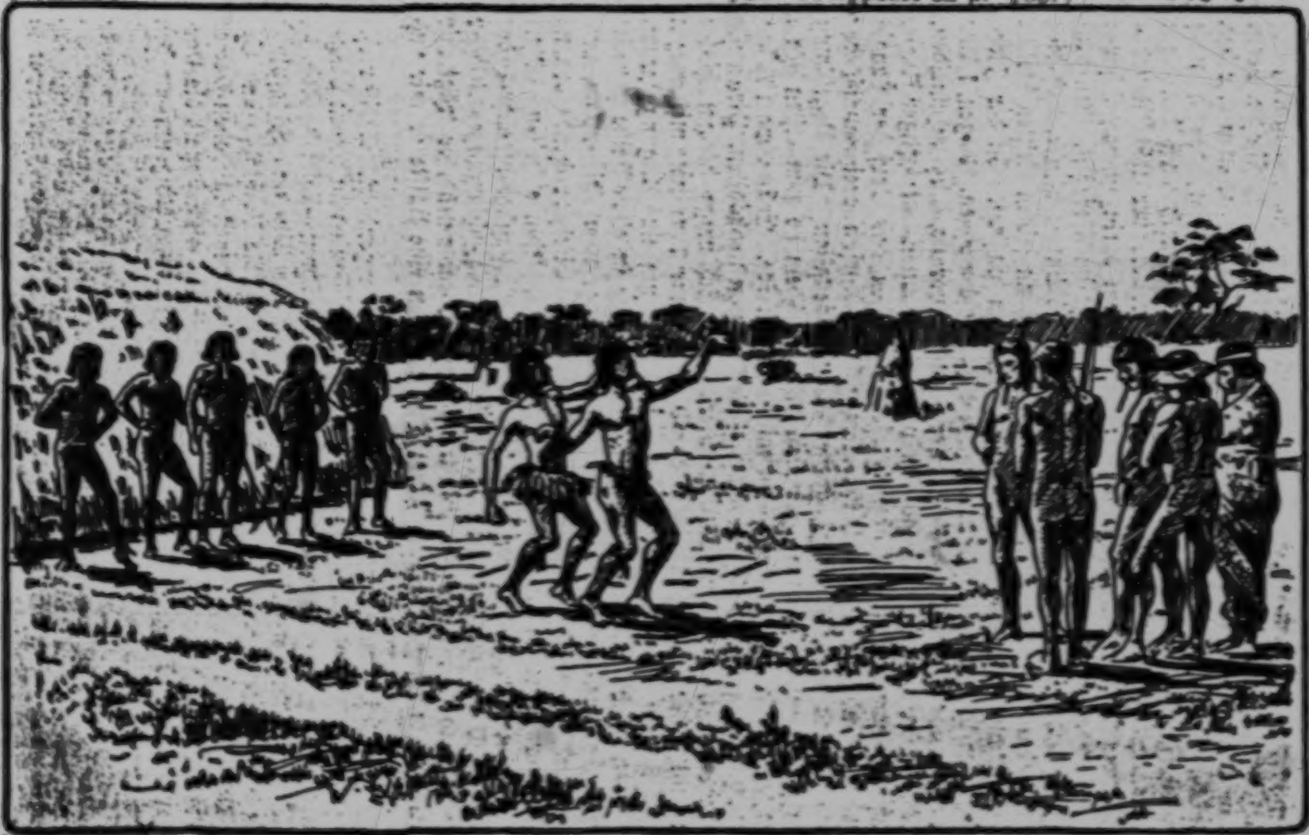
516
526
535

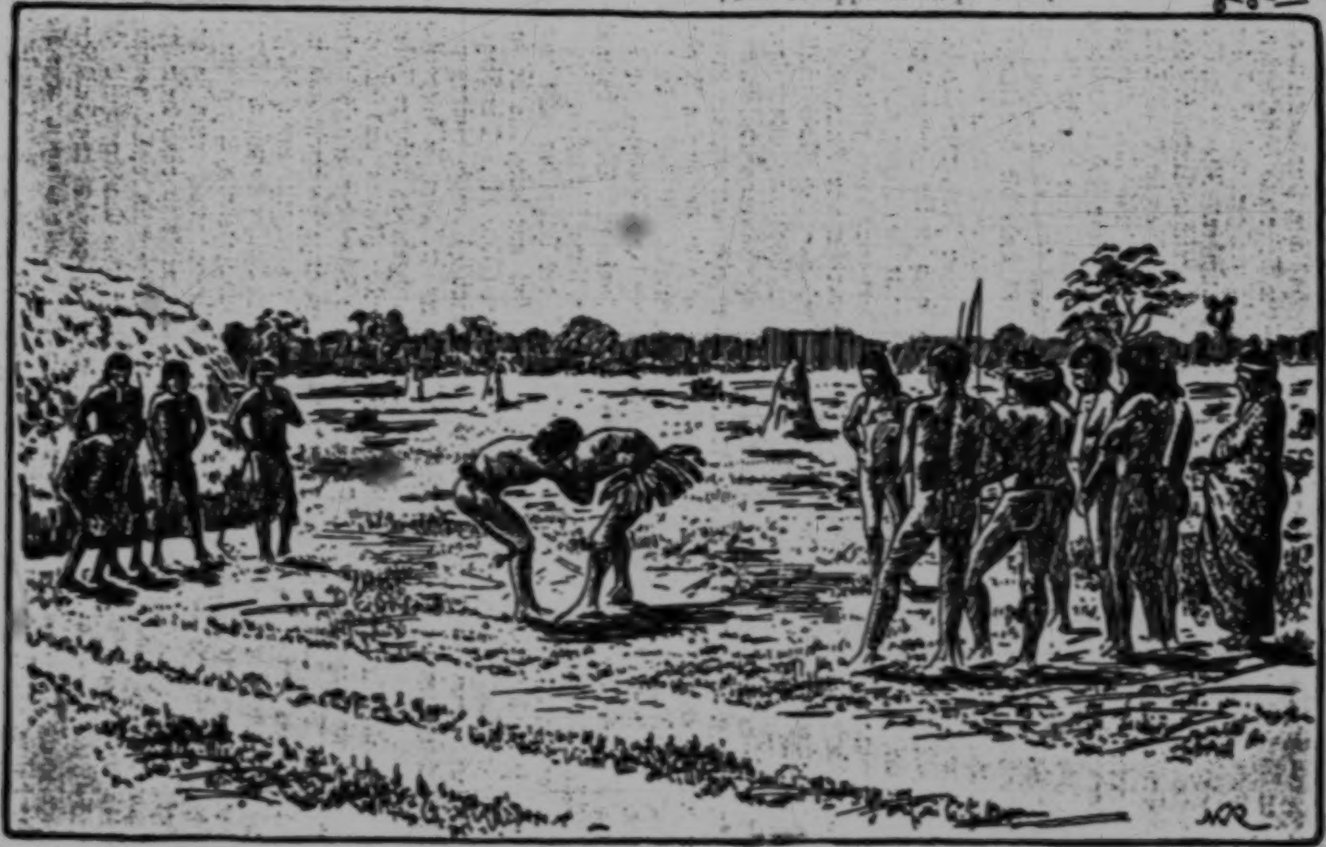
/Ill. 10 appears on p. 138./



Ill. 10. Savajé challenge-dance for a wrestling match. On the right, the Karajá. In front, the two paths on which the masked dances take place. Drawn from a photograph.

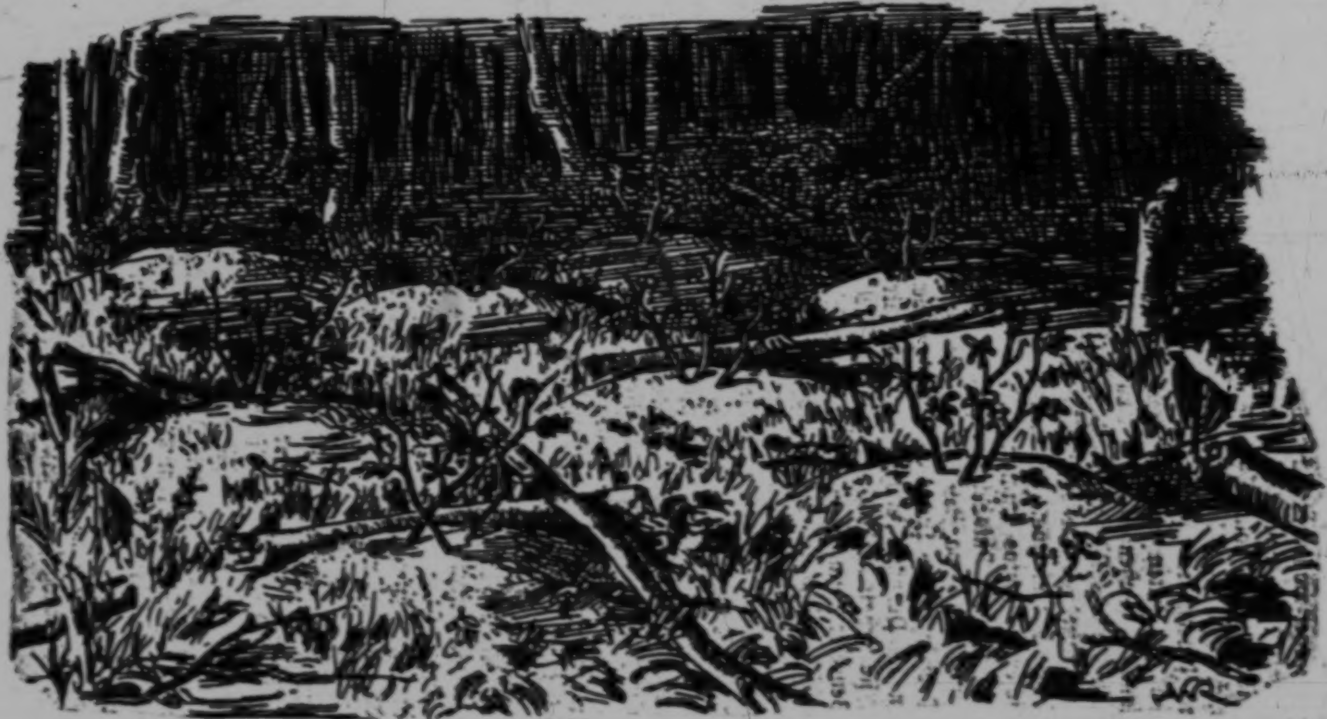
291
516
526

/Ill. 11 appears on p. 139./



Ill. 11. Wrestling [illegible] ([illegible] from a photograph.

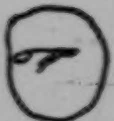
/Ill. 12 appears on p. 145./



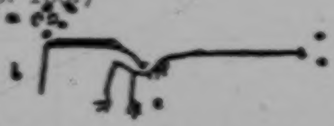
Ill. 12. Planting of the Karajá on Bananal. Drawn from a photograph.

532
[821]

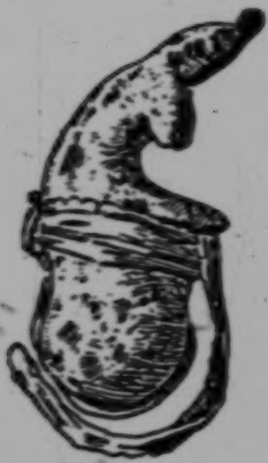
/Ills. 13 and 14 appear on p. 153./



Ill. 13. Sketchbook drawing: moon with mountains (toad).



Ill. 14. Sketchbook drawing:
a) Pleiades (parakeets);
b) the jaguar leaps
c), on the ostrich (α and β Centauri).



Ill. 15. Clay doll: caricature of the old grandmother. Karajá. /Ill. 15 appears on p. 155./

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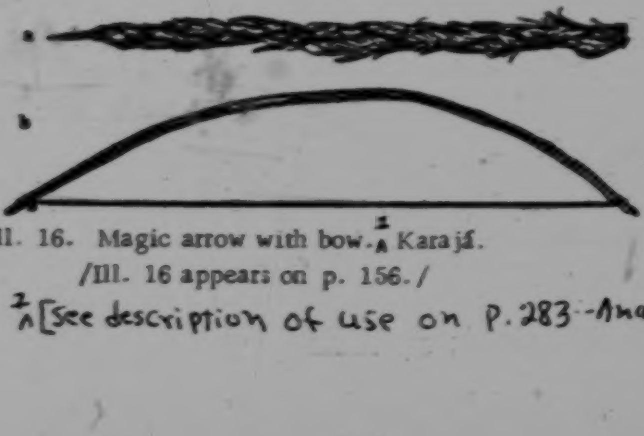
754



Ill. 16. Magic arrow with bow.[2] Karajá.
/Ill. 16 appears on p. 156./

[2] [See description of use on p. 283--Analyst]

/171/

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Second Part

Scientific Findings

/Page 172 is blank./

/173/

Historical Review

175 The first one about whom we have reports that he visited the Araguaya /Araguaia/ region is Capitão Diogo Pinto de Gaia, who traveled up the river from Bará to the southern tip of Bananal in the year 1720. He is supposed to have seen all of Bananal Island on this occasion (1).

We find the first mention of the Karajá in the report about the journey of the Paulista Antonio Pires de Campos, which must have taken place between the years 1718 and 1746. Pires Campos traveled with his father from Cuyaba down the Rio das Mortes in a boat, then traveled northward on the Araguaya as far as the cachoeira /cataract/ of Itaboca, from the litoral mountains of which they saw in the west the mountains of the Araes, where gold was said to be found in beech leaves. On the return journey, above the confluence of the Paraupebas (2), they met many Indians (Apinages? /Apinaye/), visited the Martirios, and from there had a rough trip to the Ilha dos Carajás (3). Across the

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[113] 1. Moraes Jardim, o Rio Araguaya /The Araguaia River/, foreword: Ehrenreich, "Beiträge zur Geographie /Contributions to Geography/," II, p. 149.

2. The Tocantins, according to Rev. trim. 37, p. 263, note 19.

[104] 3. The tribal names are given here in the form used by the respective authors.

C
/173 cont./

175 Rio das Mortes they returned by land to Cuyaba. By the Carajás, mentioned here for the first time, it appears that the Šambioá /Shambioa/ were meant (4). Fonseca, in his report dated 1775,

C
[113]

4. Roteiro, que deu o capitão-Mor Antonio Pires de Campos ao capitão-Mor Luiz Rodriguez Villares, procurador do povo da Villa Real do Senhor Bom Jesus de Cuyabá, para o descobrimento de grandes haveres para as aldêas dos gentios Araés. /Logbook that Capitão-Mor Antonio Pires de Campos gave to Capitão-Mor Luiz Rodriguez Villares, procurator of the people of the royal town of Senhor Bom Jesus de Cuyabá, for the discovery of large amounts of goods in the villages of the pagan Araés./ Rev. trim. 38, pp. 140-144.

mentions a journey of Antonio Pires de Campos, which is perhaps identical with the one spoken of here. It took place some 20 years before 1775. Pires reached the Carajás; the relations seemed amicable to begin with, until Pires carried out an attack on the main village. In the blood bath many Indians, even children, were murdered, and many were led away as slaves to serve as workers on the fazendas (5).

C
[179]

5. Rev. trim. 8 (1846, 2nd edition, 1867), pp. 377-378.

Even before 1748, João de Godoy Pinto da Silveira undertook a slave hunt into the territories of the southern Kayapó /Cayapo/, but he had no success. He brought back only a hundred Tapirapé (first mention of this tribe?), who, however, all died (6).

T
[179]

6. Rev. trim. 12, p. 448; 37, p. 262, note 8.

/174/

175 In 1772 José Machado undertook a military expedition by
177 land from Trahiras to the Araguaya; he succeeded in establishing amicable relations with the Carajás, but otherwise his expedition was without success (7).

7. Rev. trim. 12, p. 457; 37, p. 362, note 84.

In 1773 José Pinto da Fonseca succeeded, as the first, in remaining in peaceable contact with the Karajá for a longer time. His large military expedition seems to have come to the Araguaya by land. At a place that he called Corôa, he met
[131] the Carajás Indians (the Karajá proper). The place seems to
have been located on the eastern arm of the Araguaya, approximately in the center of the lengthwise extension of Bananal Island. He succeeded in establishing amicable relations with the Karajá. Later, the Javaês /Javahe/ (first mention of this tribe) from Bananal Island, which he called Ilha de Santa Anna,
[648] came on a visit. After an initial military expedition against the
hostile Chavantes, a protective alliance was concluded with the Carajás. The report ends with a reference to undertaking a second expedition against the Chavantes. More did not become known. He had heard of the Tapirapés with whom the Carajás
[114] live in peace. In this report, Fonseca gives the first cultural
description of the Karajá; in the following I have often referred to his good observations, still pertinent today (8).

[113] 8. Copia da carta, que o alferes José Pinto da Fonseca escreveu ao Exm. General de Goyazes, dando-lhe conta do descobrimento de duas nações de indios, dirigida do sitio onde portou. 2. Agosto 1775. /Copy of the letter that the alferes José Pinto da Fonseca wrote to the Exm. General de Goyazes, giving him an account of the discovery of the two parties of Indians, addressed from the place at which he arrived. 2 August 1775./ Rev. trim. 8 (1846, 2nd edition, 1867), pp. 376-390.

/174 cont./

175 648 In the next few years the government endeavored to pacify the Indians, to educate them, in order to make the boat traffic on the Araguaya secure. To this end Antonio José Cabral de Almeida e Vasconcellos and José Pinto da Fonseca again traveled to Santa Anna Island between 1774-78, established a military station here, settled a few colonists, and founded the aldeamento Nova Beira for the Carajás and Javaés. Both establishments were soon given up, however, as a result of sickness and death (9).

9. Rev. trim. 12, pp. 457-458; 37, pp. 262-263, note 84.

175 648 167 [165] After these attempts had failed, another principle was tried. The Indians were transplanted into other areas, in order to safeguard shipping through this depopulation of the river shores. Thus, up to 1782 about 700 Karajá and Šavajé /Javahe/ were brought from the aldeamento Nova Beira to São José de Mossamedes near Goyaz /Goiás/, which had been founded in 1775, where they gradually perished (10). In 1786 Miguel de Arrudo e Sá was

10. Rev. trim. 12, p. 461; p. 393.

[165] ordered to undertake a military expedition against the Chavantes and Javaés and to build a village for those subjugated. In the Aldea de Pedro III (Carretão), 24 leagues north of Goyaz, he settled 3,500 Indians of both tribes, almost all of whom, however, /175/ succumbed to measles (11). The survivors were

11. Rev. trim. 37, p. 245; Rev. trim. 12, p. 462, speaks only of the Chavante.

brought to the Aldea de Salines (Boa Vista) in 1788, five leagues southeast of Piedade; in 1823, 76 Indians were still living there (12).

12. Rev. trim. 37, p. 246.

/175 cont./

175 There now followed a series of expeditions, the purpose of which was to make navigation on the Araguaya possible, above all, therefore, to establish communication between Goyaz and Pará.

In 1792-93 Thomaz de Souza Villa Real undertook the first journey down the Araguaya, from Goyaz to Pará by way of the eastern arm of Bananal, at the expense of a number of [131] traders interested in shipping. He gives information about the Carajás (the Šambioá are meant) and the Pinagés; he also met a few Carajás (probably Karajá proper, just below the north end of Bananal Island (13).

[113] 13. Viagem de Thomaz de Souza Villa Real pelos rios Tocantins, Araguaya e Vermelho: accompanhada de importantes documentos officiaes relativos á mesma navegação. /Voyage of Thomaz de Souza Villa Real by way of the Tocantins, Araguaia, and Vermelho rivers; accompanied by important official documents concerning the same navigation./

[361] In 1793 he traveled up the Tocantins and Araguaya as far as the lowest village of the Šambioá (called Carajás by him). He also mentions the Carajahi (first mention of this name) and Tapirasse (13) /see footnote 13 above/.

These expeditions resulted in a little boat traffic on the Araguaya; a place on the Rio Vermelho or on the Rio de Peixe served as harbor for Goyaz. Difficulty was caused by the fact that only few boatmen were available for such journeys, and there was a lack of points where fresh provisions could be obtained along the way.

Further expeditions followed. In 1800, the new governor of Goyaz, João Manoel de Menezes, traveled from Pará up the

/175 cont./

175 648 Araguaya to his new residence (14). From 1804-1809 there were two or three further expeditions to increase shipping on the Araguaya. They were not very successful; Indian tribes not to be subdued by military might and the river rapids made navigation on the river seem too dangerous (15). In order to alleviate at least one of these dangers, the Presidio de Santa Maria was founded between 1809 and 1812 at the upper beginning of the stretch of rapids. By 1813, however, it was already destroyed by the united Carajás, Carajahís, Chavantes, and Cherentes, not to be built up again until 1862 and farther upstream (16).

Another attempt to live in peace with the Indians also failed. The Carajahís came to Salinas in order to surrender peaceably to the Brazilians; however, as a result of disagreements that broke out in this connection, they returned to their villages on the river (17).

From now on all reports about this area cease. The Brazilians hesitated to seek out the hostile Indians, and thus /176/ in time the rumors about the hostile nature of the Karajá and Sambioá took on ever greater dimensions. Only a few good retrospective views of this first period of discovery came out during these years.

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14. Rev. trim. 12, p. 465.

15. Rev. trim. 12, p. 468.

16. Rev. trim. 12, p. 470; 25, II, p. 91; 37, p. 362; 38, p. 18.

17. Rev. trim. 12, p. 471.

/176 cont./

175 In 1812 Padre Luiz Antonio da Silva e Souza wrote his
[113] work: *Memoria sobre o descobrimento, governo, população, e cousas mais notaveis da capitania de Goyaz* /Memoir on the discovery, government, population, and other notable things about the province of Goiás/, in which he gives good historical data about all the journeys of exploration since the discovery of the province (18).

18. *Rev. trim.* 12 (2nd series, 5), 1849, pp. 429-510.

[113] In the second large work: *Chorographia historica da Provincia de Goyaz* /Historical Chorography of the Province of Goiás/, 1842, Raymundo José da Cunha Mattos studied old documents and brought out a great deal of information about the Indians; however, he occasionally combines and thus confuses
175 the ethnic picture. According to him, the Carajás live in a vil-
101 lage on the Furo do Bananal and in three villages in the cataract
131 region of the river (identical with our present-day Šambioá vil-
[341] lages); they prevent passage through the Furo. The Carajahís live on the left bank of the Araguaya and occasionally appear on Bananal. The Javaés on Bananal are almost extinct; the Xambiuás live on Bananal and then again on the river shore, and they prevent passage through the west arm of the Araguaya. He also mentions that the Tapirapés occasionally visited Bananal Island (19).

19. *Rev. trim.* 37 and 38.

175 It is only Castelnau, in the year 1844, who again brings more clarity. This French explorer traveled from Goyaz to the Rio de Peixe, embarked here, traveled down this river to where it empties into the Araguaya, traveled down the Araguaya through the eastern arm of Bananal, reached the entrance into the Tocantins, and, traveling up this river, returned to Goyaz. Along

/176 cont./

Along

175 [131] the Araguaya he met only the Chambioá, of whose cultural possessions he made a collection, which, however, was lost in a shipwreck on the Tocantins. He was the first to describe the use of masks by these Indians. He, too, reports only hearsay about the Carajás, Carajahís, Javahais, and Tapirapés (20).

[113] 20. F. de Castelnau, Expedition dans les parties centrales de l'Amerique du Sud /Expedition into the Central Parts of South America/, 1843-47. Paris, 1850, Vols. 1 and 2. The same, Vue et scenes /Survey and scenes/. Paris, 1853.

We owe complete clarity, however, to the expedition of Dr. Rufino Theotonio Segurado, who traveled upstream from Pará [101] in 1846/47. He first visited the Chambioás, who, he said, were a tribe of the Carajás, then tried to travel up the eastern arm of Bananal, but was obliged to give up the plan because the river was too shallow, then traveled up the western arm of the Araguaya, as the first explorer, and visited the Carajás Indians living here. He extended his trip as far as the Rio Vermelho on which he traveled upstream for eleven days, in order to reach Goyaz then by land. To him we therefore owe the first more exact information about the dwelling sites of the Karajá (21).

[113] 21. Viagem de Goyaz ao Pará em 1846 e 1847, Roteiro do Dr. Rufino Theotonio Segurado /Voyage from Goiás to Pará in 1846 and 1847, Logbook of Dr. Rufino Theotonio Segurado./ Rev. trim. 10 (2nd series, Vol. 3), pp. 178-212.

/177/ I unfortunately have not been able to find the report of Dr. Eduardo Olympio Machado from the year 1850, which Moraes Jardim mentions in the introduction of his work, O Rio Araguaya.

/177 cont./

175 At the same time the Presidio de Santa Izabel (now Capoeira de Santa Izabel Velha) existed on Bananal Island: it was later transferred to near the mouth of the Rio das Mortes (Santa Izabel do Morro, now Karajá cemetery), but then given up (22).

22. Moraes Jardim, O Rio Araguaya, foreword.

We owe the first brief, more recent ethnographic description of the Karajá to Dr. Couto de Magalhães, who in 1863 traveled down the Rio Vermelho, founded the town of São José, and visited the subsequently abandoned Aldea da Estiva, one league north of Salinas, in which Chavantés and Carajás lived (23).

[113] 23. Viagem ao Araguaya /Voyage to the Araguaia/. Goyaz, 1863, pp. 124 ff.

[101] [161] [361] [131] In another work (24) he reports that the Chambioás, Carajás, Carajahís, and Javaés form a nation and live, 7-8000 souls strong, in 70-80 villages along the Rio Araguaya from Furo to Intaipabas.

[113] 24. Dr. C. Magalhães, Região e raças selvagens do Brasil /The Country and Savage Races of Brazil/. Rio de Janeiro, 1874.

[648] The same, in 1871, founded the settlement of Dumbasinho with the Collegio Izabel, two leagues below Leopoldina on the west bank (Leopoldina was founded in 1852), for the purpose of training and educating young Indians (Karajá, Kayapó, and Tapirapé) as colonists. The Collegio was given up at the beginning of the nineties.

175 114 The next detailed report about the Carajás was furnished by Dr. Spinola, who in 1879 accompanied Moraes Jardim on his Araguaya journey from Leopoldina to Santa Maria, which was undertaken for the purpose of making a map of the river. His

/177 cont./

175 [114] remarks prove to be correct for the most part, except for those on religion (25).

[113] 25. O Rio Araguaya. Relatorio da sua exploração pelo Major d'Engenheiros Joaquim R. de Moraes Jardim, precedido de um resumo historico sobre sua navegação pelo Tenente-Coronel d'Engenheiros Jeronimo R. de Moraes Jardim e seguido de um estudo sobre os Indios, que habitam suos margens pelo Dr. Aristides de Souza Spinola, presidente de Goyaz. /The Araguaia River. An account of its exploration by Major d'Engenheiros Joaquim R. de Moraes Jardim, preceded by a historical summary on its navigation by Tenente-Coronel d'Engenheiros Jeronimo R. de Moraes Jardim and followed by a study of the Indians who live on its banks by Dr. Aristides de Souza Spinola, president of Goiás./ Rio de Janeiro, 1880.

The report about the journey of Dr. Joaquim Leite Moraes, which appeared in 1892 in Goyaz, was unfortunately not available to me.

175 114 The most detailed information was brought back by Dr. Paul Ehrenreich, who in 1888, in connection with the second German Xingu-Expedition, traveled from Goyaz down the Araguaya to Pará. He navigated the upper part of the river, free of cataracts, in a steamer, so that of the Karajá, for whom he uses the name Carayahi, he was able to obtain only a fleeting impression, which, however, was fundamentally deepened through the statements, worthy of thanks, of the old Karajá chief accompanying him, Pedro Manco. He was able to study in greater detail the Šambioá, whose territory he traveled through in a rowboat. Of the Yavahe and Tapirapé he reports only hearsay. His /178/ ethnographic collection, which is often referred to in the following, is in the Berlin Museum für Völkerkunde (26).

[113] 26. He published the following works about his

/178 cont./

175 [113] 26. (cont.)
journey: 1. "Beiträge zur Geographie Zentralbrasiliens /Contributions to the Geography of Central Brazil/," in: Zeitschrift der Gesellschaft für Erdkunde zu Berlin, Vol. 26, pp. 167 to 190; Vol. 27, pp. 121-152. 2. "Südamerikanische Stromfahrten /South American River Journeys/," in Globus, Vol. 62 (1892). 3. Beiträge zur Völkerkunde Brasiliens /Contributions to the Ethnology of Brazil/. Veröffentlichungen aus dem königlichen Museum für Völkerkunde /Publications of the Royal Museum of Ethnology/, Vol. 2, Nos. 1 and 2. Berlin, Spemann, 1891. 4. Anthropologische Studien über die Urbewohner Brasiliens /Anthropological Studies of the Brazilian Aborigines/. Brunswick, 1897.

We owe the next brief report to Dr. A. Cavalcanti, who, in connection with the explorations for the establishment of a new capital city for Brazil, navigated the Araguaya from Leopoldina to Santa Maria and visited the Carajahí on this occasion (27).

[113] 27. Commissão de Estudos da Nova Capital da União /Commission for Studies on the New Capital of the Union/. Rio, 1896. Relatorio do Dr. A. Cavalcanti /Account by Dr. A. Cavalcanti/.

During the rainy season of 1896/97, the French explorer Coudreau traveled on the Araguaya from Pará to the mouth of the Rio Tapirapé. He visited the Chambioá and Carajás; he also traveled a short stretch on the Rio Tapirapé. His statements, however, are not very accurate and tend to confuse completely the entire picture, especially on the Tapirapé (28). [114]

[113] 28. Voyage au Tocantins-Araguaya. Paris, 1897.

/178 cont./

175 Since then we have remained without any information on this area; no explorer again reports on the tribes along the Araguaya. Meanwhile steamer traffic expanded further, and new Brazilian settlements arose, especially the mission station Conceição among the Kayapó in the north. At the beginning of the twentieth century, the Bishop of Goyaz, accompanied by the steamer contractor Adolofo Guedes, undertook a journey on the Araguaya. According to the personal account of the [361] latter, they traveled, at high water, up the eastern arm of [177] Bananal from the north, came across a huge village of Šavajé, landed, but were quickly obliged to turn back in the face of resistance by the many Indians who were frightened by the 70 armed Brazilians. After that the wildest rumors swept through the land about the hostility and the great number of the Šavajé.

114 Such were the circumstances when I traveled on the [101] Araguaya in 1908. I navigated it from Leopoldina to Conceição, visited the Karajá, undertook side trips on foot to the Kayapó at Conceição and to the Šavajé on Bananal, and traveled up the Rio Tapirapé to the source region, where I came across the deserted villages of the Tapirapé Indians.

101 By way of supplement, a few statements about how the designations of the tribes have changed in the course of time might follow.

[131] I distinguish the following three hordes of the Karajá: the Šambioá in the stretch of the rapids, the Šavajé on Bananal Island, the Karajá proper on the Araguaya, west and south of Bananal.

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175 The Šambioá are called Carajás by the first discoverers (Antonio Pires de Campos in 1746, Souza Villa Real in 1792/93; Cunha Mattos also calls them this in his Chorographia de Goyaz, 1824). The name /179/ Šambioá appears for the first time in Cunha Mattos for a tribe which, roving about, sometimes visits Bananal Island, sometimes dwells on the Rio Cuyaba, and blocks passage through the western arm of the Araguaya (29). It is not

[29] Rev. trim. 37, p. 393; 38, p. 20.

/179 cont./

101 175 known how Cunha Mattos arrived at this strange localization. The present Šambioá are called by this name for the first time by Castelnau in 1844, then Rufino in 1846, and Ehrenreich in 1888. This name is now the one commonly used; only Coudreau again calls them Carajá. This name, given to them by the Karajá, should be retained to distinguish them from the other hordes.

The Šavajé are mentioned for the first time as Javaes and Javahes in 1773 by Fonseca, who met them as visitors among the Karajá. (I do not know whether Pinto de Gaia mentions them.) Since then they have continued to be known under this name. They are mentioned again by Vasconcellos-Fonseca in 1774, Cunha Mattos in 1824, Castelnau in 1844, Spinola in 1879, Ehrenreich in 1888, and Coudreau in 1896/97, though none of them, except the first, again came into close contact with them.

The horde of the Karajá proper is mentioned for the first time by José Machado in 1772, and, to be sure, under the name of Carajás. They continued to be known under this name and were described by Fonseca and Vasconcellos in 1773 and 1774. They were not visited again after that; reports about them become confused, especially through the occurrence of the name Carajahí for a horde whose sites cannot be precisely located. Souza Villa Real, in 1793, is the first to mention the Carajahí: 101 114 175 [361] they had four chiefs. The authors of the two large historical works from the beginning of the nineteenth century confuse the picture completely. Silva e Souza reports (1812) that the Carajá and Carajahí occupy seven villages on the Araguaya, and that the Carajahí came to Salinas in order to make peace, but, since they were badly treated, they set out for their villages [131] again. Cunha Mattos reports in 1824 that the Carajás live on the Furo and in the rapids region (see under Šambioá), and that the Carajahís occupy the left bank of the Araguaya and only occasionally come to Bananal Island. In Rev. trim. 37, page 363, he reports further that the Carajás come to Salinas to beg for iron implements. From these reports no clear picture is to be gained about the relationships between Carajá, Carajahí, and Šambioá. The picture remains just as confused after

/179 cont./
101 Castelnau's report (1844). He says that the Carajás often stay in
175 Salinas on visits, whereas the Carajahís live on the western arm
[114] in three or four villages. Rufino in 1846/47 finally brings clarity
as the first to navigate the western arm again. He calls the
[361] Indians living here in nine villages Carajás, in other words,
restores the old name, while he does not mention the name
Carajahí. From then on they are again called Carajás generally,
as by Magalhães in 1863, Spinola in 1879; in 1874, however,
Magalhães also mentions Carajahís, besides Carajás and
Chambioás, without /180/ making clear their mutual relationship.
In 1888 Ehrenreich uses the name Carayahí for all Karajá
Indians on the Araguaya, west and south of Bananal Island, and
Cavalcanti (1895) joins him in this; this name, however, has not
101 become customary in Brazil. Coudreau (1896) again calls them
Carajás, and I, too, find it necessary to retain this name, and,
to be sure, with the spelling Karajá. I repeatedly asked the
Indians about the name Carayahí, and they always declared that
they did not know it. They call themselves only Karajá, and
among the Brazilian population, too, they are only called by
this name.

I admit that the name Carayahí is very practical for distinguishing this horde from the entire tribe of the Karajá, and that detailed explanations are sometimes required in order to make clear whether by Karajá one means the whole tribe or only the southern group; in my opinion, however, one does better to go to the slight trouble of making this explanation with a few additional words rather than to use a nonexistent name.

I. The Karajá.

1. Anthropological Data.

126 Direct anthropological measurements were taken by me only
with respect to height and color of skin. All other data are based
on observations or were taken from the examination of photographs
000 taken by me. For comparison I used Ehrenreich, Anthropologische

127 /180 cont./ For comparison I used Ehrenreich, Anthropologische
113 Studien über die Urbewohner Brasiliens /Anthropological Studies of the Brazilian Aborigines/, Brunswick, 1897.

141 Height. Ehrenreich gives (p. 108) the average body height of the men of the Carayahí as 168.2, of the women as 152.8 centimeters; thus, according to his measurements, the women [114] are significantly (15.4 centimeters) smaller than the men. In general this proportion is correct, but there are considerable individual deviations.

141 The southern horde on the whole seems to be taller than the
142 northern horde; this is probably attributable to the admixture of Savajẽ blood, for the Śavajẽ are distinguished from the Karajá by their greater height. In the southern horde there were many men who were as tall as I and a few who were taller (I measured 167 centimeters barefoot), but the tallest probably did not exceed 170 centimeters. For the southern horde one may probably assume 166 centimeters to be the average. The women of the southern horde were also in part quite tall, but in general they remained behind the men in the same proportion as in the northern horde.

Among the latter there was no one who exceeded me in height, and only a few who equaled me, and such tall figures were very rare (Pl. 37, Ill. 1). The great majority of the men were considerably shorter than I; they might be 160-162 centimeters tall on the average. Their height varies by half a head. The women are considerably smaller; /Pl. 36 appears here/ /181/ they remain about half a head behind the men; thus Ehrenreich's average could be assumed for them (Pl. 17).

Besides this, however, there are elements of the population which one must definitely call short. One should compare the two small youths in Illustration 1, Plate 37, who are a full head shorter than the tallest ones (these are about 165 centimeters tall), so that they approach Pygmy measurements (140-145 centimeters). The same is true for two other youths on Plate 44, Illustration 1. Most striking is the appearance of the dwarf woman on Plate 17, who reaches just to the shoulders of the man standing next to her, who is about 164 centimeters tall. I often encountered such small, but fully grown persons in the north horde (compare also the Šavajẽ), whereas it was not

[Text continues on p. 48]

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301
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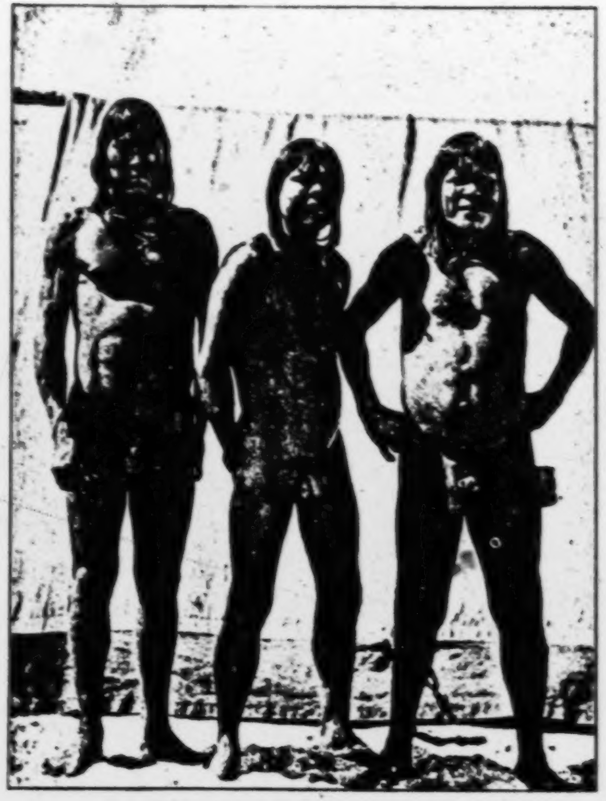
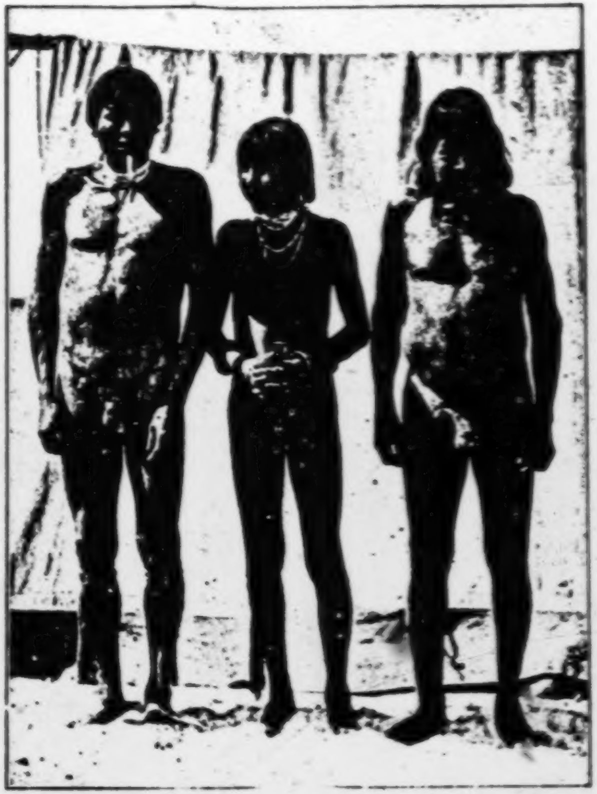
Plate 36



1. Three Karajá men.



2. Youth, boy, man. Karajá.

/181 cont./

142 observed by me in the south horde. Perhaps there is an influence [141] of alien tribes (Tapirapé, Kayapó, Canoeiros, etc.) here.

The figures of the Indians, men as well as women, are well proportioned, and they probably belong among the best built Indian tribes in general. They may be described as medium-sized, robust figures. We are troubled by the occasional athletic development of their musculature, which is probably to be traced back to the rowing, the pounding of maize in the mortars, and other causes.

The head is high and long in shape; the face is oval, especially among youthful persons (Pl. 17;Pl.38, Ill. 1; Pl. [illegible]2, Ill. 2; Pl. 44, Ill. 2). The forehead rises straight up and is sufficiently high; except that it generally appears to be low because of the hair combed down to the eyes. The orbital ridges are only slightly developed, the eye opening is slit-shaped (Pl. 14); almond-shaped eyes, such as Ehrenreich notes, are relatively rare. The iris is dark brown. The root of the nose is usually very much sunken; the bridge is prominent and straight; the alae are very wide and usually curved, so that the nostrils are somewhat visible from the front. The drooping, bent tip of the nose is characteristic. The mouth is wide, the lips are full and bowed, the teeth on the whole good; only old people show many gaps in their teeth as a result of teeth falling out. Children show prognathism, but this peculiarity seems to disappear in later years (Pl. 12, Ill. 2; Pl. 42, Ill. 3). The chin is wide and not very prominent. The ears could not be observed on account of the long hair. Ehrenreich (pp. 82, 94, 95) believes that a uniform facial type is to be found among the Karajá, and, to be sure, a more refined form, whereas the rest, such as Šambioá, etc., present a crude type by comparison. I found that even among the Karajá there are several facial types, and, to be sure, besides the more refined one and a cruder one, there is a third, seeming completely alien, which was to be found only in the large villages from the Tapirapé mouth on northward, especially among the women, but even here only rarely. Unfortunately, I was unable to photograph any of these women. [126]

/181 cont./

142 The shoulders among the men and women seem to me to be generally /182/ normal in their development, but there are quite a number of persons, mostly of the male sex, among whom they are markedly developed, and not only among the men (Pl. 36; Pl. 38, Ill. 1), but also among youths and boys (Pl. 44, Ill. 1; Pl. 49, Ill. 1). Probably this tremendous breadth-development of the bones of the shoulder girdle and the muscles attached to it, especially the Latissimus dorsi (Pl. 15, Ill. 4a), [114] is a result of rowing. I saw only a few actually narrow-shouldered people, in contrast to Ehrenreich, who (p. 118) describes the Karajá as of slight shoulder-breadth and gracile body build. I must, however, agree with his statement that generally the women are inferior to the men in shoulder breadth, and quite significantly.

The thorax is well-rounded among men and women. One must call the Indians broad-chested, as Ehrenreich (p. 119) does (Pl. 16; Pl. 36; Pl. 43, Ill. 3). In addition, among the men there is the tremendous development of the chest musculature, especially the Pectoralis major (Pl. 15, Ill. 3; Pl. 43, Ill. 2), which in combination with the powerful shoulder musculature, makes the upper half of the body completely outweigh the lower. This powerful development causes first of all a prominence of the breasts, which among some men take on a female shape (Pl. 36), and the formation of a trough-like depression between the points of attachment of the chest muscles to the breast bone [145] (Pl. 14, Ill. 3). The breasts of the women apparently develop slowly; thus, the maiden (Pl. 16) does not yet have fully developed breasts. In youth they show taut forms (Pl. 16; Pl. 17), whereas after births they soon become pendulous (Pl. 37, Ill. 2; Pl. 42, Ill. 1), and in old age they hang down limply Pl. 11, Ill. 4). In shape they are hemispherical and conical, seldom plate-shaped. The nipple areola is usually prominent (Pl. 17, Pl. 42, Ill. 1).

/182 cont./

142 [862] Very distended abdomens, probably a result of the predominantly vegetable diet, are not a rarity, especially among the male sex; almost throughout the children of both sexes have a drumlike distended abdomen (Pl. 11, Ill. 4; Pl. 12, Ill. 2; Pl. 43, Ill. 2; Pl. 51, Ill. 2). The musculature of the abdomen among the men is usually so well developed that its individual parts are visible under the skin (Pl. 36; 38, Ill. 1). The pelvis is narrow; girls and maidens in particular have pelves that are no broader than those of the male sex, and even those of the women are not essentially broader than those of the men. The strikingly broad pelvis of one woman observed by me is an exception, contrary to Ehrenreich, who describes them as figures tending toward broadness (1). Hand in hand with this slight development in the breadth of the pelvis goes the almost total absence of a waist (Pl. 16; 17; 42, Ill. 1), which is occasionally clearly present only among women /183/ (Pl. 42, Ill. 3). Peculiar to the male sex is the often strongly prominent inguinal line (Pl. 36; 44, Ill. 1).

The paddings of fat over the glutei are generally normal. Where they are more strongly developed (Pl. 16), the accumulation of fat appears more in the lower parts. [826] [832] A well-developed padding of fat is part of the Indians' ideal of beauty.

The Arms. As far as the length of the upper and lower arms is concerned, the upper arm seems to be proportioned like ours; the lower arm, on the other hand, seems long in relation to the upper arm (Pl. 43, Ill. 1), and the female sex has proportionately longer lower arms than the male (Pl. 17). The musculature of the upper arm is extraordinarily well developed among the men (Pl. 15, Ill. 1; 36; 43, Ill. 3); among young men and boys, as well as among the female sex, on the other hand, it is only slightly developed, so that one is obliged to call

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1. Page 119. On page 101, however, he describes the hips of the women as relatively narrow.

/183 cont./

[140] them thin-armed (Pl. 11, Ill. 4; 17; 38, Ill. 2; 47, Ill. 2). [147] Quite obviously, the powerful development among the married men is the result of rowing and of tree-cutting for the planting. On the lower arm among the adult men, the stronger development of the inner muscle (toward the elbow) is striking (Pl. 36, Ill. 1; 49, Ill. 1); among the women, on the other hand, the outer muscle is more strongly developed (Pl. 17). Hands and fingers are small in comparison with ours.

The legs. The women, in comparison with the men, have shorter legs, whereas the proportion between thigh and calf does not differ essentially for the two sexes. The legs in general, especially in youth, are gracile. The individual bulges of the muscles on the thigh, however, are relatively prominent under the skin (Pl. 44, Ill. 1). A further phenomenon is restricted to the children and young people; in later years it gradually recedes and is only rarely visible. [301] This is a marked prominence of stretches of skin on the inner side of the thigh, just above the knee joint, common among our children as well, which is probably caused by the strong pressure of the cotton bands worn around the calves as a sign of the unmarried state, which are crocheted directly on the body and are cut off and renewed only when they have become too tight and cut deeply into the leg (Pl. 11, Ill. 4; 12, Ill. 2; 38; 42, Ill. 1; 43, Ill. 1; 44, Ill. 1). [826] [832] This marked bulging of the parts above the knee is shown particularly among the clay dolls and is apparently regarded as beautiful (Pl. 8). The legs always grew straight; I never saw knock-knees; only two men showed bowlegs, namely, bowed lower legs (Pl. 15, Ill. 4b, and Pedro). The fetlocks are narrow (1); the foot is generally compact and well formed. The position of the foot, as among us, is outward, which is shown in the illustrations, and only rarely inward /184/ (Pl. 16; 42, Ill. 3; see Ehrenreich, . 101). In walking they are likewise placed outward. I never

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1. See under "Distinguishing Ornamentation": calf and ankle bands /see pp. 120 -123/.

142 /184 cont./ In walking they are likewise placed outward. I never [881] observed the frequently reported manner of walking, namely, that on the narrow paths one foot is placed in front of the other, although I conducted studies on this for days, walking behind different Indians on narrow Indian paths. Only if a tuft of grass interfered with the toes were these turned inward. Ehrenreich states that the second toe is the longest (p. 101) and that the fifth conspicuously recedes (p. 104). About the latter I did not observe anything, but in various cases I found that the great toe was considerably shorter than the second toe, as Steinen also observed on the Xingu. The great toe may shoot off far to one side. [826] Apparently great individual differences must occur in foot formation, for the Indians recognize with certainty in the shape of the footprint in the sand (which probably also depends on the different way of stepping) the owner of the foot.

146 The bodies of the Indians generally give a well-nourished impression. It has already been noted above (p. 50) that a drum-like distended stomach is the rule among children, though the rest of the body does not by any means give an impression of weakness. Very well nourished persons (Pl. 44, Ill. 1) are regarded as the ideal of the Indians. Poorly nourished, positively emaciated persons are rare (Pl. 37, Ill. 1, the tallest). Thin women predominate by far, and such emaciation usually occurs in old age. In Villages 5 and 27 I saw a few very old people who were emaciated almost to skeletons (see also Ehrenreich, page 104).

147 Good nourishment gives the Indians good strength, which is hardened by rowing, work in the plantings, and practice in wrestling matches, so that even young people with slightly developed arm musculature have great endurance in rowing and often do surprisingly well in wrestling.

834 The sexual parts are visible only among the men. The foreskin of the penis in front of the glans is wound roll-like with a cotton thread; in this way the penis lies ball-shaped inside the skin, shortened, so that the entire male sexual organ, together with the testicles visible through the scrotum, gives the appearance of three balls (Pl. 36; 38, Ill. 2; 43, Ills. 1 and 3; 49, Ill. 1).

/184 cont./

142 The skin is thin and delicate and feels very soft, a regular tropical skin, such as the Whites in the tropics also have. A certain part of this may also be due to the oiling of the skin. The [302] color of the skin is difficult to determine, since the Indians mostly go about painted or even with an over-all coating of oil color. The hot sun, which shines with particular intensity on the sandbanks, burns the parts exposed to it the most, such as upper arms, chest, shoulders, belly, and thighs, so that here the skin is considerably darker (Nos. 26-28 on the Martin Chart, with a touch of violet) than on the protected parts of the body, such as the inner side of the upper arm, etc. (No. 25). The cheeks are strikingly light, mostly /Pl. 37 appears here/ /185/ only No. 21, and among many definitely sallow, yellowish (Nos. 18-19). Whether this is the result of pathological conditions I am unable to say; the phenomenon was frequent, especially among young people and girls. The actual skin-color can be seen only under the cotton bands, especially under the calf bands; here it is No. 17. The palms of the hands (Nos. 13-15) and soles of the feet (Nos. 10-16) are very light, almost as among us. The women [292] often seemed lighter than the men, undoubtedly a result of the fact that they live more in the shadows of the houses and, when they go out, generally put on their net coverings. My Indian rowers, too, in the course of months took on a lighter coloring 826 under the clothing. I did not see albinos. The ideal of the Karajá Indians is a skin as light as possible; they particularly appreciated my white skin color, and they themselves wanted to be entirely white (see the role of the Whites in the legends).

147 A particular body odor is probably characteristic of the Indians; it is rather strong and unpleasant to us. It cannot be [302] said, however, how much of it is due to the rancid oil on the skin and in the hair.

142 The hair. The head hair is generally straight; hair hanging down long, however, if it is not combed out for a long time, becomes wavy in the case of men and women (Pl. 17; 36; 42, [302] Ills. 1 and 3). If it is freshly combed and oiled, it hangs down smooth naturally. The formation of curls is relatively frequent; among men I observed it ten times; among women, on the

[Text continues on p. 55]

Plate 37

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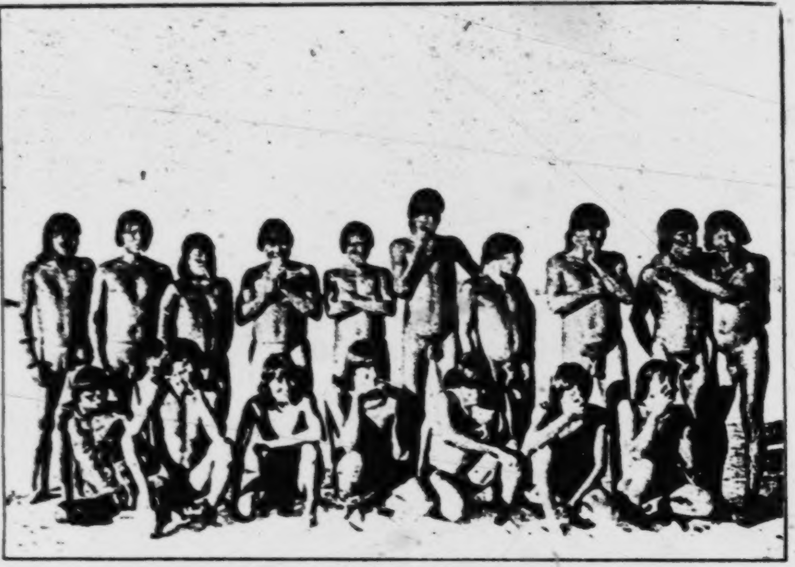
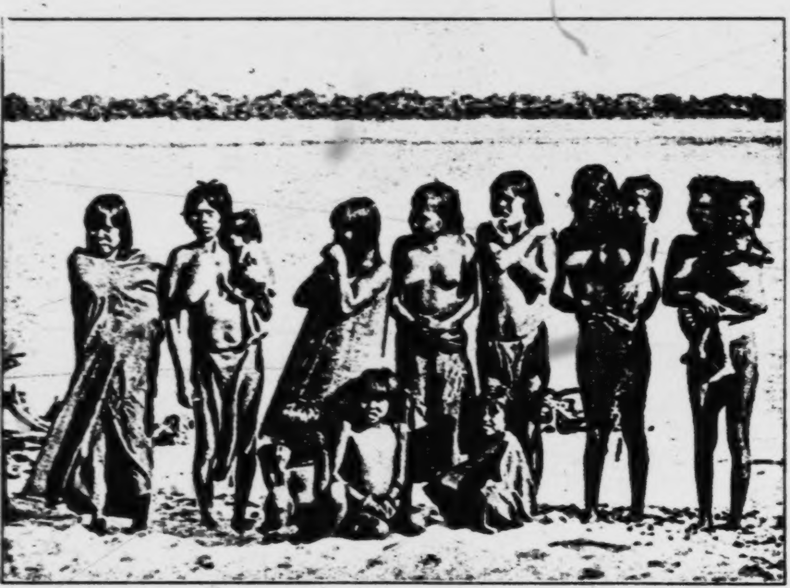


1. Karajá youths.

[854]



2. Karajá women and children.

/185 cont./

142 the other hand, only four times (Pl. 11, Ill. 4; 38, Ill. 1; 44, Ill. 2). The color of the hair is black, with a reddish shimmer [302] in an oblique light. Beard hair is sparse and is plucked out. Underarm hair is present, though not thick; it is sometimes pulled out, sometimes left. Pubic hair is heavily developed among the male sex; it does not extend much beyond the pubic bone and is not removed. I was unable to observe among the Indians any fine skin hair on the rest of the body; their skin is completely smooth. They, on the contrary, were astonished to see hair on my arms, hands, and fingers, the white sheen of which on my sunburned [302] skin did indeed look peculiar. Eyebrows and lashes are plucked out.

164 Pathological formations on bodies were only rarely observed; I saw only one umbilical rupture in the case of a boy of about 12. Chief Ilk apparently suffered from an inguinal hernia 142 (Pl. 36, Ills. 1 and 2, right). Signs of past pregnancies were less noticeable on the body than on the breast.

The general picture of the Karajá is thus the following: Small to medium height, brown in color, with straight, sometimes curly hair; broad-shouldered, wide-chested, narrow-hipped figures with long lower arms and short hands and feet. Well-[146] nourished, extremely muscular human beings. The women lag behind the men in every respect.

/186/ 2. Dwelling Sites, Arrangement, Number.

101
131 One large Indian nation, that of the Karajá, inhabits the banks of the Araguaya from 15 1/4-7° southern latitude. It is divided into the three tribes of the Šambioá, Savajé, and Karajá. The Šambioá inhabit the stretch of rapids between 7° and 8°. southern latitude, the Šavajé the middle section of the river island of Bananal, between 11° and 12° southern latitude, while the settlements of the Karajá proper extend along the rapids-free course of the river from 10° 12' to 15° 15' southern latitude.

/186 cont./

131 Apparently there are Karajá living outside of the river valley.
The first German Xingu-expedition, on the lower Xingu in the
regions of the Yuruna, everywhere came across traces of struggles
171 with alien Indians who were called Karajá by the Yuruna. The
[126] objects brought back that the Yuruna designated as coming from
the Karajá, which are in the Museum für Völkerkunde in Berlin,
reveal a culture reminiscent of that of the Karajá and that of the
Kayapó (1). Thus, they might well have belonged to a splintered-off
Karajá tribe, whose culture, altered by its sojourn among
101 Kayapó tribes, became similar to that of the Kayapó. The
tribe of the Karajá proper did not, according to my investigations,
173 know anything about any fellow tribesmen on the Xingu. It
[115] was only below Santa Maria that I learned from a Brazilian settler,
who seemed to be acquainted with conditions among the
Šambioá, that the branching off of the Xingu Karajá is explained
by them in the following way: A Šambioá chief (Roca?; cf. Coudreau,
p. 123) kidnapped a white woman; his son fell in love with her
and wanted to take her away from his father. There was a fight
in which the father proved to be the weaker, so he was obliged
to depart with his followers; he turned westward toward the
Xingu. How much of this story is credible we do not know as yet.

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1. The clubs, Nos. 1596 and 1597, have handles similar to those of the Šambioá clubs and oars (3979, e, d). Club 1597 is again similar to the one brought back by Herrmann Meyer from the Kayapó of the Paranayuba (4466), but, on the other hand, completely different from my Kayapó and Karajá clubs, whose handles are identical with those of the Šavajé and others of the Šambioá (3983). The diadem, 1595, is identical with a Karajá diadem brought back by Ehrenreich, as well as two of my Kayapó diadems. The arrow, 1598, is like the Ehrenreich Karajá arrows. -- The numbers of the objects refer to the Berlin catalogue.

/186 cont./

173 [101] At any rate, it shows that the Xingu Karajá are brought into closer relationship with the Šambioá than with the Karajá; in view of the geographical conditions and the above statements about the club handles, probably an acceptable opinion.

171 [126] [101] In the source region of the Xingu, the second German Xingu-expedition heard about an Arumá tribe. Objects from this tribe, which were acquired among other tribes, show the same middle position between Karajá and Kayapó culture (2). They therefore belong to the same ethnographic /187/ province as the Karajá. Now Meyer (1) calls the Arumá Caribs (Bakairí-Apiaká

173 /Bacairi-Apiaca/). Perhaps the cultural change in the direction of the Bakairí goes back to the influence of the Šavajé. According to statements oj the Karajá, the Šavajé split up about 20-30 years ago at the place called Barreira de Santa Izabel Velha; one part continued to live on Bananal, the other moved west across the Araguaya and has since then disappeared. Perhaps this part of the Šavajé went southwest to the Xingu and affected the cultures there in the manner indicated.

101 Of the above-named three tribes, I studied the Šavajé briefly, the Karajá during a lengthy stay.

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2. The four arrows, Berlin 3874 a-d, have, in part, been given new shafts with Bakairí /Bacairi/ feathering; the old shafts, however, show traces of a feathering which is very similar to that of the Karajá, and the points are the same, except for one of the Karajá arrows. The grooved front end of a club (Berlin 2990) could have come from the Karajá or from the Kayapó.

[113] 1. Cf. Meyer, Zeitschrift f. Ethnol., Berlin, Vol. 30, 1898, p. 258.

/187 cont./

101 The Karajá proper (2). They call themselves: kărăjắ,
karădjắ, or krădjắ. In addition, īnắ and īna͡uḷắ were given as
designations for themselves. They are called Karayá by the
Brazilians. Among the Šavajé, according to their own state-
ment, they are called šŭšomădŏ́ or bĕrĕhŏkŭwăndŭ́, among the
131 Cherénte wārăšūtŏrŏ́. They inhabit the middle course of the
[439] Araguaya, at present from 15° 15' to 10° 12' south latitude;
their boundaries are thus the mouth of the Rio Vermelho in the
south, a place between the north end of Bananal Island and
Santa Anna in the north; only occasionally do they undertake
[648] trade voyages to Santa Maria and Conceição. In general they
are confined to the banks of the river and its immediate hinter-
land, and they inhabit both shores equally; today, at any rate,
there can no longer be any talk of the habit of avoiding the
484 439 west bank out of fear of enemies (3). They also extend their
fishing and trading expeditions over large stretches on either side.
In the east they visit the Šavajé in the interior of Bananal, but
avoid going there in small numbers. In the west they navigate
[361] the large tributaries. In the Rio das Mortes, 15 leagues above
the mouth, there is supposed to be a small Karajá village;
they allegedly do not go farther upstream here. They travel
[225] up the Rio Cristallino for a stretch to fish for turtles. On the
131 Rio Tapirapé they go just below the waterfall; a tree with two
bullet-tracks, a fire area, and the remains of utensils mark the
boundary here against the Tapirapé Indians.

[104] 2. As explained above, I mean by Karajá the Indians called Carayahí by Ehrenreich. In accordance with the rather sharp J sound, which was often pronounced like dj, I was obliged to change the spelling to Karajá.

[113] 3. Moraes Jardim, O Rio Araguaya; Ehrenreich, "Südamerikanische Stromfahrten," p. 38.

/187 cont./

101 Their neighbors are therefore the following:

In the south, Kayapó and Bororo, the latter known to the Karajá only by name.

/188/ In the west on the Rio das Mortes, the Chaváte, in Karajá: kḷĭūẓǎ́ (kĭlŏẓǎ́, kŭḷĭẓǎ́); on the Rio Tapirapé, the Tapirapé, ūŏhŭ́; from Santa Anna northward, the Kayapó, kḷāḷǎŭ́.

In the east, on the upper Tocantins, the Cherénte, ĭnŏlǎ́tŭ; on the south end of Bananal, the so-called Canọeiros, tĭābĕẓǎ́; in the middle of Bananal, the Šavajé, šǎwǎjḗ, (ĭ)šǎ̄(n)dĭwǎndŭ́.

In the north, the Šambioá: šǎmbĭŏǎ́.

Of the tribes with whom they were unacquainted, the dōbāĭ́ were mentioned on the Rio das Mortes in the east the ĭšǎwŭndǎhṓ.

648 The Karajá live on a war footing with all these tribes, except for the related Šavajé and Šambioá; they show great fear
[439] of all of them. They formerly carried on trade with the Tapirapé, but for five or six years the two tribes have avoided each other as a result of a feud which flared up between them because of the
619 kidnapping of women by the Karajá. The Karajá show great respect even before the two tribes related to them. This is prob-
[162] ably due to the fact that the Šavajé and Šambioá live in a few large villages, whereas the Karajá are scattered in many small settlements, and that they therefore, unaccustomed to great crowds of people, are afraid of the imposing number of armed men. Apparently, fear of other tribes is customary among the Indians generally.

162 The tribe of the Karajá is at present divided into two hordes:

361 The north horde lives from the northern end of Bananal
622 Island to the Rio das Mortes in the following 14 fixed villages (from north to south) (1): village of the chief Wǎlǎtǎ́, Crĭsŏtĕ́,

1. By fixed villages I mean those that are again established in their particular district after each rainy season with the move to the river sandbanks again.

/188 cont./

36 [162] [622] Tŭmănăkū́ (said to have died in September 1908), João III, Alfredo, ~~Cyriãki~~-Cadete (Cyriãki moved to the mouth of the Tapirapé in September 1908), village on the mouth of the Tapirapé, village of the chief João II, José, Fŏtū́nă, Ilk, village on the Izabel Morro, Cadete João, village of the deceased Cincinati. The villages are divided into three groups and an [484] [622] [578] outlying settlement: Walata lives four days' journey (the days' journeys are calculated for the descent in a rowboat) below Crisote, since he is hostile to all the Karajá and therefore is duly feared by them; in the fall of 1908, however, there seems to have been a reconciliation between them. Crisote also lives somewhat isolated, namely, a full day's journey below Tumanakū́. From Tumanakū́ to José there is a string of villages; the average distance between them is a three hours' journey. Only the village on the mouth of the Tapirapé is a trip of four or five hours away from either of the two neighboring villages. Between José and Fotuna there is a distance of one and a half days' journey; then the villages again follow at shorter distances.

[622] A branch of the north horde is the Karajá village of Chief Kŏrŭmărḗ along the river on Bananal, located a day's march to the east from the village of José. /Pl. 38 appears here./

36 [162] [103] /189/ The south horde lives from the Rio Crixá to the Rio Vermelho in eight fixed settlements: on the Lago Luiz Alves, below and above the Rio Crixá, on the Lago de Café, in São José (āũwǐ), just above São José (hōlĕnḗkă), just below the Rio de Peixe (šǐšắ), on the mouth of the Rio Vermelho above Leopoldina (šǐšămãdŏ́). [484] These villages, too, are divided into several groups: three villages lie on the Rio Crixá at a distance of about three to four hours' travel apart. The village on the Lago de Café is midway between Rio Crixá and São José and is [103] [484] about four to six hours of travel in distance from the two. Near São José there are two villages: šǐšắ is one and a half days' journey away; šǐšămãdŏ́ is two and a half days' journey from [621] šǐšắ. šǐšămãdŏ́ is an outlying settlement that has existed for

[TEXT Continues on P. 62]

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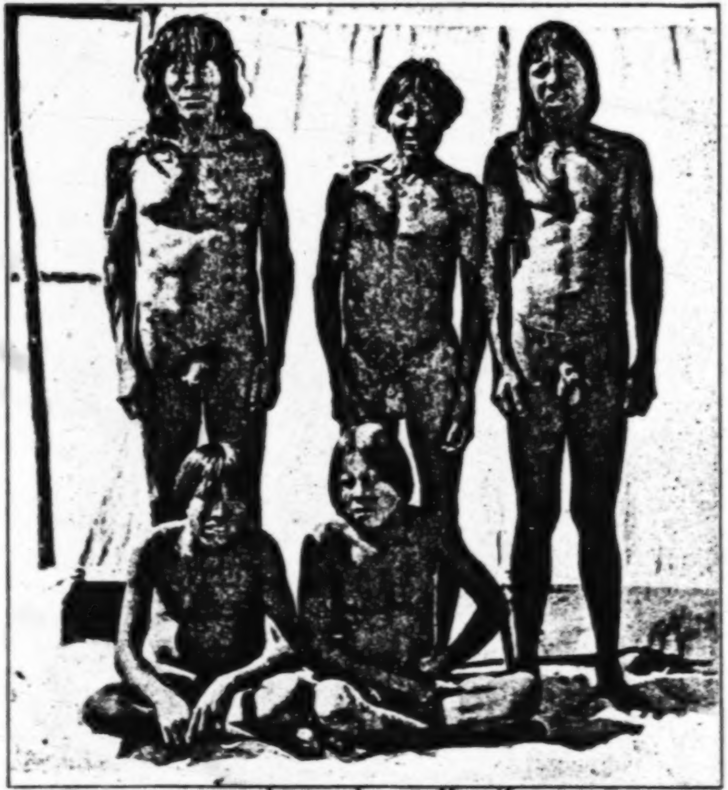
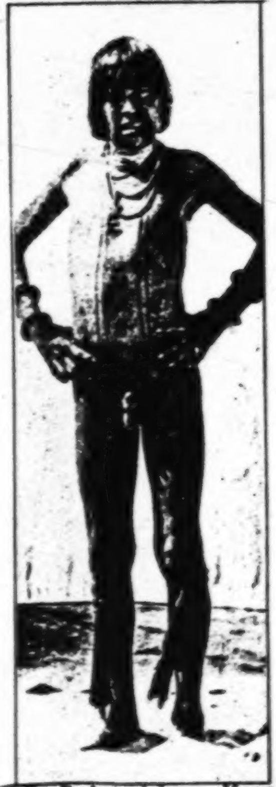
Plate 38



1. Two men, a youth, two boys. Karajá.



2. Painted boy. Karajá.

/189 cont./

361 621 about five years; it is inhabited by civilized Indians who prefer the advantages of civilization (tobacco, salt) to living together in the tribe.

162 22 [361] [132] [136] Between the two hordes there is an intervening space of a six and a half days' boat-trip (calculated downstream). As the reason for the unhabited state of this intervening area the Indians told me that they lived here on the high banks only during the rainy season, that in the dry season only a few and poor sandbanks were exposed and there were a great many mosquitoes; two facts which I am able to confirm. As a transit area, however, it is busily used; on both the journey upstream and downstream I came across migratory villages here in both directions.

361 Thus we come to 23 fixed villages.

The size of the villages varies greatly. In the north horde there were villages with one to eight houses; altogether I counted about 80 houses, so that on the average there were five to six houses to a village. In the south horde there were villages with one to four houses. Altogether I counted about 20 houses, so that on the average there were two to three houses to a village. The number of houses in both hordes together is therefore only about 100.

162 621 The number of inhabitants likewise varies. There were:

	North Horde	Korumare's Village	South Horde	Total	Immigrant Šavajě	Total
Men:						
Adults	114	-	27	141	3	144
Youths	57	-	15	72	1	73
Boys (1-12 years old)	141	-	28	169	1	170
Total	312	ca. 20	70	402	5	407
Women:						
Adults	164	-	38	202	7	209
Maidens	22	-	12	34	3	37
Girls (1-12 years old)	129	-	28	157	1	158
Total	315	ca. 20	78	413	11	424
Total for both sexes	627	ca. 40	148	815	16	831

/190/

161 [162] Without the Šavajê of the south horde, the total figure thus comes to 815; with the Šavajê, 831 persons. Therefore, on the average, there are seven to eight persons in one house.

[131] For the large area that the Karajá inhabit (about 800 kilometers in length), the population is thus very small. It is indeed possible that it was once larger, though the huge figures of earlier reports seem greatly exaggerated. 162 The small number of youths and maidens is striking. 164 Perhaps maidens were kept hidden from me; perhaps, however, very many young persons were in fact victims of the measles epidemic which, according to statements by the Indians, raged terribly among the young people in 1906 or 1907 (1). For the present, no retrogression is 163 to be seen. The number of children seems appropriate for the conditions, about three children to a family. 589 581 There were a few middle-aged bachelors; their influence on the male youth is not good. They preach the ideal of bachelorhood, which the young try to emulate, and all the more since, with marriage, they are obliged to undertake hard daily work (fishing, laying out plantings). More than one told me that he did not want to marry, because then he would have to work so much. The parents seem to work against this, however.

175 167 If we look more closely at the relationship of the south horde to the north horde, it seems that the south horde originated only within the course of the last hundred years. The Karajá thus seem to be in the process of migrating to the south. We have the following information about the dwelling sites of the Karajá:

1. In 1908 very good health conditions seemed to prevail among the Karajá. It was only in the village on the mouth of the Tapirapé that many small children were suffering from a kind of whooping cough. From July to the end of October, as far as I know, only one child and two old men died. I did not observe any births, but obviously several were imminent in a short time.

/190 cont./

175 In 1772 José Machado meets Karajá, apparently on Bananal
167 Island. In 1773 Fonseca visits the Karajá north of the southern tip
[162] of Bananal; they occupied nine villages with 9,000 inhabitants,
three villages of which belonged to the Šavajé.

175 Transplantings to the south, into *aldeamendos*, took place
167 from 1782 on. In this year 700 Karajá were transplanted to São
648 José de Mossamedes near Goyaz, where they gradually perished.
In 1786 Carretão was founded for Chavánte and Šavajé; most of
[164] the Indians succumbed to a measles epidemic, and the survivors
[165] were taken to Salinas in 1788, where they likewise gradually
perished. A removal of the Indians to the south near these "cen-
[131] ters of civilization" did not take place at that time, however,
for in 1792 Souza Villa Real, when he traveled downstream from
the Rio Vermelho out of the Araguay, did not find any Indians as
[484] far as the south end of Bananal. It was only at the beginning of
the nineteenth century that the Karajá seem to have come to
Salinas occasionally to visit their fellow tribesmen settled there.
Thus, Silva Souza reports that between 1809 and /191/ 1812 they
came to Salinas in order to submit peaceably, but that they moved
back to their villages on the river as a result of a dispute; un-
fortunately, it is not said where these villages were. Cunha
[439] Mattos reports in 1824 that the Karajá at times came to Salinas
[721] in order to buy iron implements there (1). These conditions
lasted for many decades, for Castelnau reports in 1844 that the
Karajá occasionally came from the Araguaya to Salinas, in part
to visit their fellow tribesmen, in part to plunder the plantations
175 of the Brazilians (2). He himself did not come across any villages
131
361 from the mouth of the Rio Crixá to the southern end of Bananal,
but reports that the fixed settlements start only after the division,
and, to be sure, on the western arm, and that up to the Rio das

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1. *Rev. trim.* 37, p. 363.

2. Vol. 1, pp. 372, 377, 383.

/ 191 cont. /

175 Mortes there are three villages, the first of which lies 38 leagues,
131 the second 30 leagues, and the third directly above the Rio das
361 Mortes (3). Rufino, too, in 1846/47 found Karajá villages (nine)
only along Bananal Island, the most southerly of which lay nine
175 days below the southern end of Bananal. In 1863 Couto de
167 Magalhães made a new attempt to settle Chavánte and Karajá
648 in a village near Salinas, in order to introduce them to civiliza-
361 tion here. It was this settlement, in connection with the further advance of Brazilian civilization toward the west, that seems to have led the Karajá to settle south of Bananal Island. Thus, Moraes Jardim and Spinola in 1880 mention the first village of the Karajá from the south as near São José, then a second village at the mouth of the Rio Crixá. There follow 18 villages on Bananal, beginning on the Lago dos Chavántes and with a village
[162] near Santa Maria at the end. These 21 villages were said to have about 600 inhabitants.

175 Ehrenreich mentions the following villages in 1888: Between
361 Leopoldina and the Rio Crixá a camp with a few tents was found.
[162] Near Schischá there was a village of about 30 persons on a sandbank. He found the ranchos near São José, which were inhabited
[221] by the Indians during the rainy season, deserted in August. There was another village on the Rio Crixá. North of the southern tip of Bananal he lists the following villages: Above the Rio das Mortes three villages, near Izabel do Morro four villages, from there to the mouth of the Tapirapé six villages, and below the Tapirapé mouth six more villages, the last of which lay isolated
[721] on the north end of Bananal. The formerly northernmost settlement near Santa Maria was, according to his account, attacked by the Kayapó in 1881 (in 1859, according to Coudreau, p. 136), destroyed, and, as a consequence, definitely given up by the
[162] Karajá. The north horde, therefore, according to him, occupied 19 villages, whereas the south horde occupied two to four villages. Cavalcanti in 1895 gives the following villages for the south horde:

3. Vol. 1, p. 395; Vol. 2, p. 114.

/191 cont./

175 361 The first village on an island opposite Chicas (probably identical with Schischá) with two houses, the /192/ second village on a sandbank opposite São José with four houses, another village on the mouth of the Rio Crixá under the chief Pedro Manco.

[162] [221] The accounts of Coudreau in 1896/97 for the south horde, about whom he reports only information given to him, are even more inexact than for the north horde. He mentions two villages for the rainy season: one near São José with eleven houses and 60 inhabitants, the other near Schischá with 17 houses and 40 inhabitants. The large number of houses and inhabitants shows how the Indians gather together in a few larger villages during the rainy season. This shows, however, that the south horde was already strengthened.

361 [162] In 1908 I myself found the first village near Leopoldina, the second near Schischá, the third above, the fourth in São José (a house occupied by Indians), the fifth on the Lago de Café, the sixth above, the seventh below the mouth of the Rio Crixá, the eighth on the Lago de Luiz Alves: altogether, 19 houses and 148 inhabitants.

173 167 [622] According to stories of the Indians of the south horde, the first Karajá here, those of São José, were supposed to have come from the north. The first chief who immigrated here was mănĕkōkŏ́. He found the land uninhabited. When he died, the Indians continued to live here under another chief, Xavier. Among his people there was kūlĭ, the chief of village 3. kūlĭ seems to be about 60 years old. I do not know whether he was born here. At any rate, the immigration took place before his time, in other words, in about the first half of the nineteenth century. [361] According to the Indians, šĩšắ consisted of one hut 20-30 years ago; later several Indians from the north moved in. The village near Leopoldina is said to have been founded about five years ago; the people formerly lived in šăndălắbĕ (on the Rio das Mortes, or the Barreira de Izabel Velha, or near Izabel do Morro).

/192 cont./

167 648 [197] In any case this summary shows that the south horde owes its origin first of all probably to the establishment of the aldeamendos at Carretão and Salinas. The Indians settled there and the contact with civilization provided by it (iron tools, liquor, tobacco) soon attracted more, and this influx continued even after the aldeamendos were given up.

166 361 Even today this southern migration is continuing; this can be definitely proved by my observations. Let us consider first the shifts within the two hordes during the summer of 1908.

In the case of the north horde I met 13 occupied villages with 71 houses on my journey downstream, and in addition 14 deserted village sites with about 40 houses and four migratory villages, two of which were traveling north, two south. On the upstream journey the situation was as follows: there were 13 inhabited villages with 63 houses. The difference in comparison with the villages of the downstream trip lay in the fact that two villages had been given up, two were newly founded, and five had been moved. Four villages were migrating, three to the north and one to the south. There were still ten abandoned village sites with about 25 houses.

If we take the Rio Tapirapé as the point of separation, there were: /Plates 39 and 40 appear here/

/193/

	below:	above:
on the downstream trip...	6 villages, 1 migratory village,	7 villages, 3 migratory villages,
on the upstream trip...	4 (1) villages, 3 migratory villages,	9 villages, 1 migratory village.

[113]

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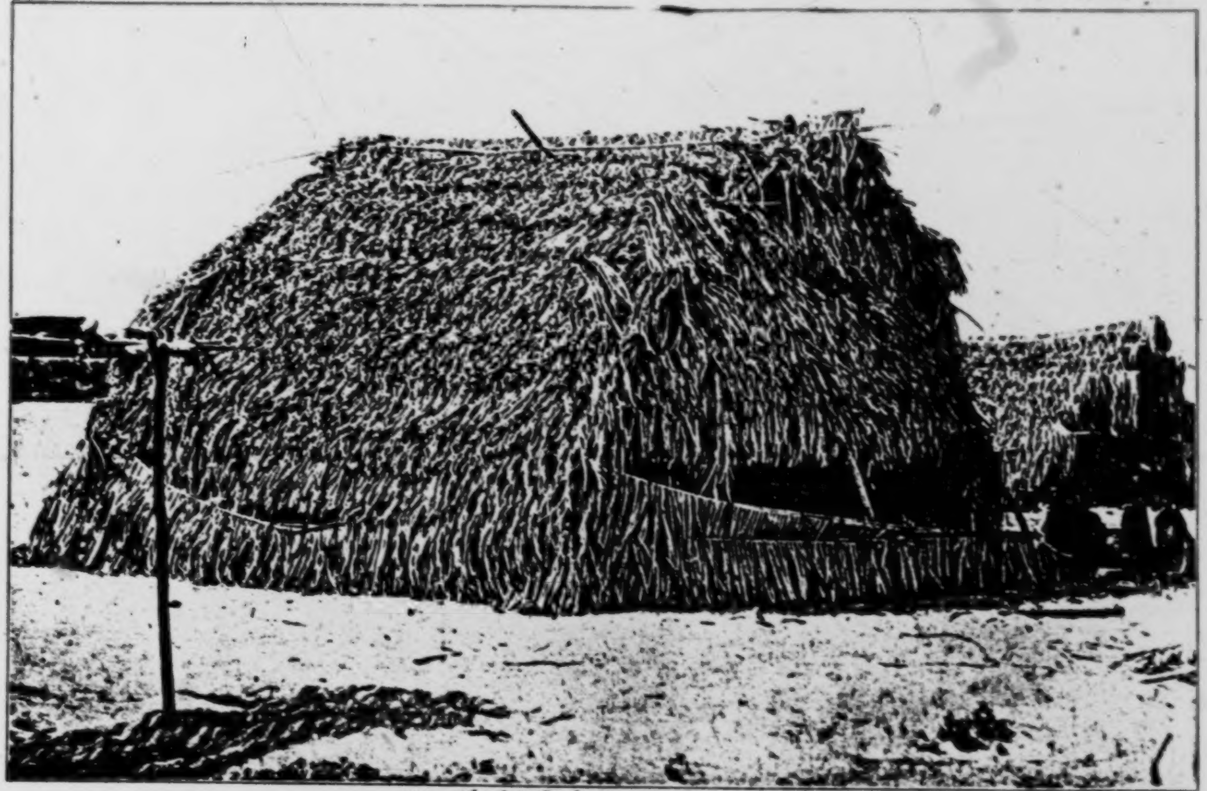
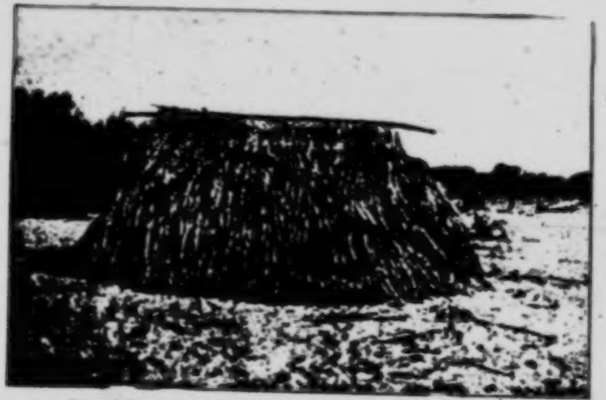
1. In March 1909 Kissenberth came across these same four villages, as well as one migratory village, below the Tapirapé. Zeitschrift für Ethnologie, 1909, Vol. 41, p. 967.

[Text continues on P. 70]

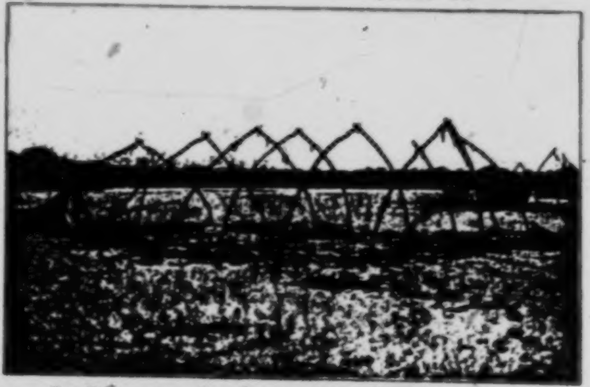


Karajá chief's hut. Entrance partly covered.

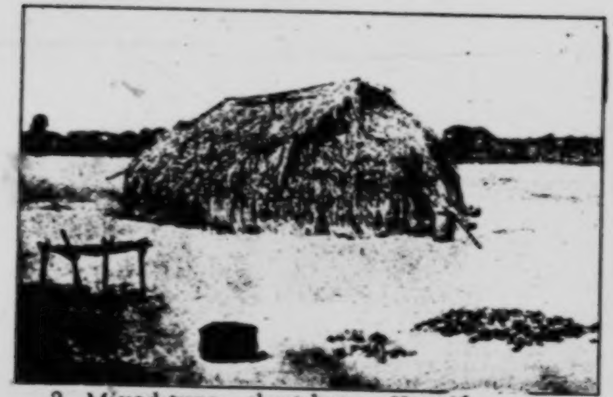
Plate 40



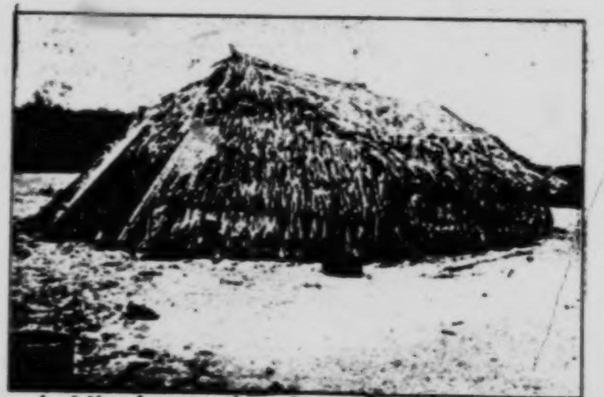
1. Simple closed hut. Karajá.



2. Framework of a double closed hut.



3. Mixed type: short hut. Karajá.



4. Mixed type: long hut. Savajé in Schischá.

/193 cont./

166 361 Therefore a slight shift to the south has taken place. It should also be mentioned that in September of 1908 Chief Cyriáki detached himself from Cadete and moved to the village at the mouth of the Tapirapé, that is, the next one to the south (2). There were

2. Kissenberth mentions the first village above the mouth of the Tapirapé as Cyriáki's village.

two migrations from the north to the south horde, but only for the purpose of visits or trade. A few persons, however, seemed to wish to remain permanently with the south horde.

In the south horde the same villages were again found in October as in June. On the downstream trip eight villages with 19 houses and five abandoned villages with eleven houses were observed, on the upstream trip the same eight villages with 20 [463] houses, but two villages had been shifted and two branches had withdrawn (boatbuilders of the second and third village who had completed their work); moreover, three deserted villages with six houses were to be seen (3).

3. On the reason for the abandonment of the villages, see below under "House and Village" /see pp. 85 - 87/.

162 166 361 The increase in houses by one is attributable to the immigration of Šavajé, for on the upstream journey there were five male and eleven female Šavajé in Schischá. Besides that, however, the number has shifted further: on the downstream trip I counted 70 men and 61 women, on the upstream trip 70 men and 78 women; thus, with the Šavajé, the increase from June to October amounted to five men and 28 women, or 33 persons. This increase is to be traced back, in addition to immigration by the Šavajé, to that from the north horde.

/193 cont./

162 Thus, the migration southward seems to continue to this day,
166 and it seems to have affected the Šavajé as well. Apparently
the south horde has a bit of Šavajé blood in it, which is noticeable
above all in the taller build. Today only about one-fifth of the
Karajá live south of Bananal; the majority still live in the north
horde, but we have seen that in it, too, a trend toward the south
is making itself noticeable (4).

[361] 4. A migration from the south horde to the north horde took place long ago: people emigrated from Schischá and settled on the Corrego; this is the village of José (six men, eight women).

174 Whether this migration to the south is a continuation of an
older migration which brought the Karajá to the Araguaya I should
like to leave undecided. As is well known, Ehrenreich pointed
out many similarities between the Karajá and the Indians of Guiana.
171 Without wishing to pursue these cultural connections further at
present, I should like to state, from a comparison of Karajá and
Kayapó culture, that the Karajá show very many cultural traits
related to the Kayapó, but also harbor a large percentage of
foreign /194/ elements that seem to point to the north or north-
west. It will remain for later investigations to pursue these cul-
174 tural problems further. The present-day distribution of the Karajá,
131 their confinement to the river valley in a narrow band beyond 8 1/2
648 degrees of latitude in the midst of hostile tribes, especially those
[101] of the Ges /Ge/ family, seems to point to the fact that the Karajá
migrated up the Araguaya from the north, breaking up the tribes
648 living here. So far the Karajá have not yet come to an amicable
relationship with the neighboring tribes. Efforts to bring this about
[797] were undertaken at Conceição by the mission, but they failed
after initial success (1).

[115] 1. The reports, for which I am indebted to a Brazilian near Santa Maria, that the Kayapó and Šambioá meet annually at a particular place on

/194 cont./

1. (cont.)

648 [115] the river in order to make exchanges, and that there is now a Karajá boy among the Kayapó and a Kayapó boy among the Karajá for the purpose of learning the other language and later using it at home, probably refer to these efforts.

[721] The feuds, therefore, continue to this day, and even today women and children are abducted by both sides. Thus, the Šambioá are in constant strife with the Kayapó, the Karajá with
[729] the Tapirapé, and the Šavajé with the Canoeiros. Among the
[548] Šambioá Ehrenreich found many Kayapó women who are used as prostitutes by the tribe. The same is true of the Tapirapé women among the Karajá. In 1908 their number was small: in the south horde there was one girl, in the north horde three women, a girl,
177 and two boys. These Tapirapé seem not to have exerted any cultural, linguistic, or physical influence, whereas the cultural influence of the Tapirapé on the Karajá in former times must have been very strong, especially at the mouth of the Tapirapé, there was a great number of objects which were not seen in any other Karajá village and which appeared to be foreign.

3. House and Village.

342 The house (hā̈tŏ́) is built in different ways, depending on the season of the year (dry season, rainy season).

[335] The framework of the dry-season house consists of three arches, one behind the other, each made out of two sticks tied together at the top with bast. Palm fronds serve as covering: the pinnae are bent over to one side; two such fronds are then placed one on top of the other and tied together at the ribs. These fronds are then fastened to the arches from below in such a way that the upper ones cover the lower ones somewhat. The ridge is not finished off; it is not specially covered. About 15 centimeters below the ridge, on either side, a pole is tied parallel to it on the leaf covering (see Pl. 39). These simple huts are about three meters long, two meters wide, and one and a half meters high.

/194 cont./

342 I myself did not see the rainy-season huts. In October /195/ (beginning of the rainy season) the Karajá occupied, on the sandbanks, a hut form differing from the dry-season type; according to their statements, they build their houses on the high banks from November to March in the same way as this transitional type. The chief difference in contrast to the dry-season house is that the two open narrow sides are each closed off by a round structure projecting out about one meter, in each of which a small opening permits entrance (Pl. 40, Ill. 1). The manner in which the round structures are built is shown in Ill. 2 of Plate 40. They are covered in the same way as the rest of the house. Apparently they serve to prevent rain from entering from the side.

[335] By far the majority of these closed huts showed a second difference: they were once again as long; the framework thus consisted of six arches (1). The long houses, /Ill. 18 appears here/ closed on both sides, naturally afford far greater protection from rain and at the same time to a greater number of persons than, say, two short huts (Pl. 32, Ill. 1).

The entrances are fashioned differently: at the beginning and end of the rainy season, only two-thirds of the rounding is covered on the side, and the last third is left free as an entrance (Pl. 39); at the time of the heavy rains, however, the entire rounding is covered, except for a low entrance in the center (Pl. 32, Ill. 2). In the transition periods all possible variations occur: short house with a round structure, long house open on both sides, etc.

342
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177 In the southernmost villages, near Schischá and São José, there were houses which deviated considerably from this method of construction; they represented a mixed type from the building method of the Šavajé and Brazilians. They look very rancho-like.
[335] The side walls are formed by three vertical posts about one meter

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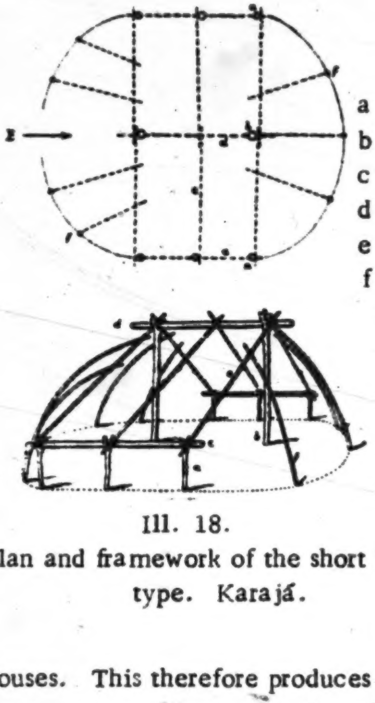
[113] 1. Such long huts with a low entrance on the front side are already mentioned by Villa Souza Real in 1792 from among the Šambioá. Rev. trim., Vol. 11, p. 430.

/195 cont./
342 high, in the forks of each of which rests a longitudinal beam.
184 In the center of each of the two narrow sides stands a post about
177 three meters high; a ridge beam is laid across the two of them.
335 In most cases a second longitudinal beam at half the height also
connects them. From the ridge beam to the side longitudinal
beam three rafters run down on either side. /196/ The entrances
are closed by round structures. The covering corresponds to that


a Side uprights
b Ridge uprights
c Side supporting beam
d Ridge beam
e Rafters
f Rounding sticks

Ill. 18.
Ground plan and framework of the short hut of the mixed type. Karajá.

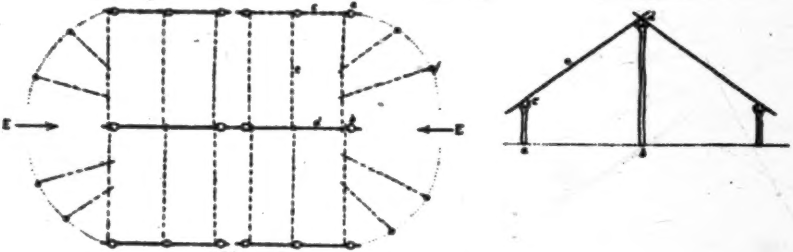
of the other houses. This therefore produces vertical walls, and
wall and roof are separate from each other (framework and
342 ground plan, Ill. 18; covered house, Pl. 40, Ill. 3). Sometimes
184 double houses are built in this way. Such huts are considerably
177 higher and roomier, and the round structures project out farther,
up to two meters (Ill. 19). /Ills. 19 and 20 appear here./
These houses were originally taken over from the Šavajé; one
can, however, easily trace how the Šavajé house changed here
under Brazilian influence into this mixed house.

[Text continues on P. 76]

/196 cont./

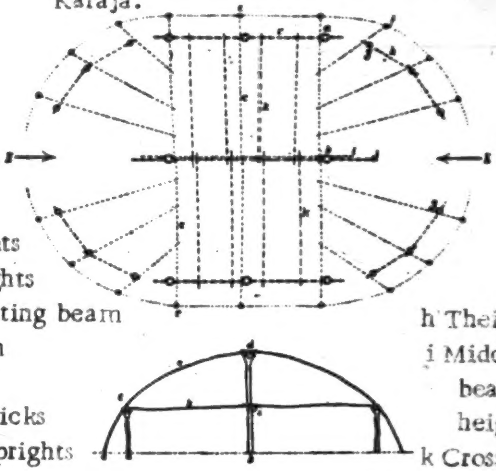
342
184
[177]

a Side uprights
b Ridge uprights
c Side supporting beam
d Ridge beam
e Rafters
f Rounding sticks



Ill. 19.

Ground plan and cross-section of the long hut of the mixed type. Karajá.



a Side uprights
b Ridge uprights
c Side supporting beam
d Ridge beam
e Rafters
f Rounding sticks
g Rounding uprights
h Their crossbeams
i Middle longitudinal beam at half the height
k Crossbeam for the floor

Ill. 20.

Ground plan and cross-section of the house of the Šavajě on Bananal.

/196 cont./

342 335 The unaffected Šavajé house is shown in the ground plan and cross-section in Ill. 20. Characteristic are: two ridge uprights, over them the ridge beam, a second longitudinal beam at two-thirds of the height; three side uprights on either side, and over them /197/ side crossbeams. The rafters are led down from the ridge beam over the side crossbeams to the floor and fastened to the floor itself. The roundings are each supported by six low uprights, the three of each of the two sets are connected by crossbeams over which the rounding's roof-beams run down to the ground from the first and third arch. Thus, sides and rounding are supported from the inside by uprights with crossbeams. The entrances are in the roundings. These houses are 20-25 meters long, 12-15 meters wide, 3-4 meters high.

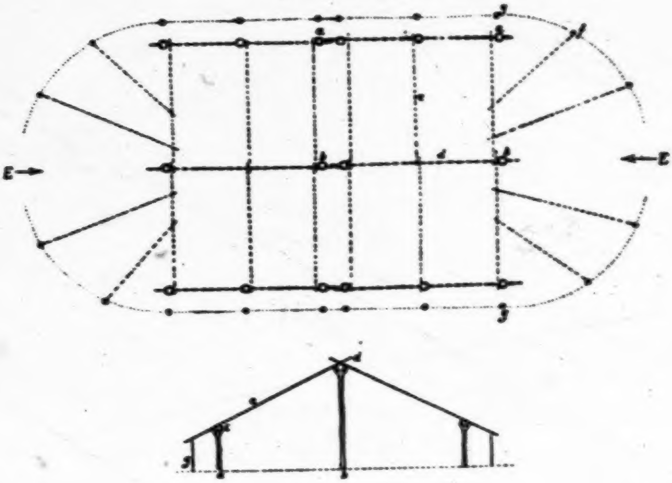
342 335 177 In Schischá at the end of October I came across the house of an immigrant Šavajé family; it was already altered (ground plan and cross-section, Ill. 21; covered, Pl. 40, Ill. 4). First of all it was a double house; its layout was identical with that of the Karajá house (Ill. 19). The difference was /Ill. 21 appears here/ that in front of each of the side support-beams a low, free-standing wall post had been rammed into the ground; to these wall posts, which were not connected by crossbeams, the wall covering was fastened. Thus, the separation into roof and wall had already occurred here; the wall supports were retained, and they became side support-beams. With regard to the round structures the layout is already simpler in Karajá fashion. In the mixed houses of the Karajá, these wall posts have disappeared; the covering is fastened to the side support-beams themselves. Thus, we have here before us the process of the development of the Šavajé house into the rancho; one need only omit the round structures in order to have a genuine Brazilian rancho structure. I actually saw such a house among the boatbuilders of Schischá on my downstream journey.

162 /198/ The assumption that the inhabitants of the southernmost villages of the south horde are mixed with Šavajé (see above: "Size" and "Number" /see pp. 46 and 67/) thereby gains additional support.

/198 cont./

342
184
177

a Side uprights
b Ridge uprights
c Side supporting beam
d Ridge beam
e Rafters
f Rounding sticks
g Wall supports



Ill. 21.
Ground plan and cross-section of the long hut of the mixed type.
Šavajé in Schischá.

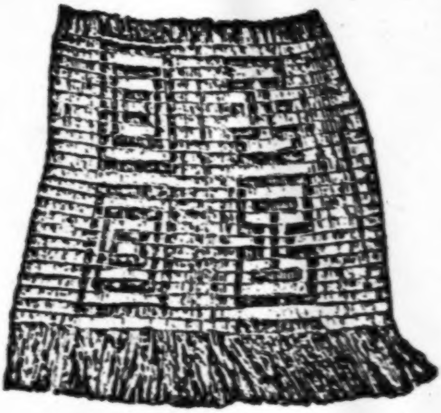
[335] [340] That this influence actually acted in this way, and that these houses are not, say, ranchos taken over from the Brazilians and simply provided with round structures, is first of all shown by the example of the Šavaje, who are acquainted with the ridge beam and upright construction, and then by the fact that the mask houses of the Karajá of the south horde and those of the Šavajé have a ridge beam which is fastened at the top to the three arches. If we add, as is shown in Ill. 3 in Ehrenreich, "Beiträge," p. 13, that the houses of the Šambioá resemble those of the Šavajé, then the huts

/198 cont./

342 of the Karajá seem to us an impoverished form; significantly,
184 the ridge beam is preserved only in the mask house. The
177 mixed houses are thus of Indian origin, though, as far as the
separation of wall and roof is concerned, with Brazilian influence.

342 Interior arrangement. The houses are very nicely cool, and
the covering, if, as in the rainy season, it is more carefully made,
352 is rainproof. The floor is covered with large mats. These buriti-
[513]

[531]



Ill. 22.
Patterned sleeping mat for girls. Karajá.

fiber mats (būlé) serve as sitting and sleeping mats. On one of their long sides the fibers protrude as long fringe. My largest mat is four meters long and 1.70 meters wide. Smaller mats, which are patterned by black bast-strips plaited in, are rare (Ill. 22, girls' sleeping mat).

352 The sleeping areas are very simply furnished. To sleep, one
513 stretches out on the floor on a mat and covers himself with the
other half of the mat or the rīīó (see below /see p. 93 /). Sometimes the legs are drawn up in the side position, the one end of the rīīó put over the feet and the other over the head, so that the entire body is protected from dew and mosquitoes. I did not see wooden cylinders as neck supports, which Ehrenreich mentioned. It is very possible that they have these, for they like to put the head high when sleeping.

/198 cont./

513 head high when sleeping. When they sleep in the open in the sand, they hollow out a pit for their bodies, put a mat over it and themselves on top of that, but in such a way that the head lies on the elevated edge of the pit; they cover themselves with the rest of the mat. It is very agreeable to sleep in this fashion, /199/ as I discovered for myself. In contrast to this, however, I also saw them lying flat on the level floor in the houses, without elevating their heads at all.

293 For fanning cool air and to drive away mosquitoes during the midday rest, plaited, patterned fans (kōlí; Pl. 21, Ill. 2) made of palm leaves are used.

352
532
[622] Seats are provided only for chiefs. They are the stool in animal form carved out of one piece of wood: the seat runs out on either side into a head that bears mother-of-pearl eyes with wax pupils; tassels of red-yellow parrot feathers are hung in the ear holes. The mother-of-pearl eyes are cut round on a stone and then glued on with wax. Finally, the entire stool is colored black with genipap coloring, which is applied with the palm of the hand. These stools are called kōlišŭ, the feather tassels kōlišŭlăbĕdŏsí. The stools are said to represent an arara (Pl. 19, Ill. 1a and b).

516 Ordinarily the Indians sit on the mats with their legs crossed under them, hand on hip, or they squat on the ground (Pl. 12, Ill. 1; Pl. 38, Ill. 1).

353 Usually no arrangement for the storing of ornaments, articles of clothing, implements, and weapons is found in the huts. Small things are stuck into the roof /Ill. 23 appears here/ or hung on
[411] the posts. Bows, arrows, and lances usually lie along the side walls
[415] on the floor or lean in a corner. For the rest, baskets, gourd vessels, and pots hang, stand, and lie around everywhere in the house, some of them filled with other household equipment. In
[354] only two houses, in Village 6 and in Schischá, did I see along the wall stands made out of two forked sticks on which bows and arrows were placed (Ill. 23). They, too, seem to go back to Šavajé influence, for the Šavajé in Schischá used such stands.

/199 cont. /

417 Outside the houses, on the other hand, there are special
storage racks (ŏdēdŭ). They consist of four forked sticks about
one and a quarter meters high, which are set up in the form of a
square and joined together by two crossbeams and many longitudi-
[251] nal beams. On these racks lie supplies of all kinds, manioc roots,
unused implements and weapons kept on hand, as well as raw
materials of all kinds; hung on them are gourds and baskets full
[287] of maize and feathers; the bast aprons of the women are also
often hung here to dry (Ill. 24).

[225] For drying the lines used to fish for turtles, special racks made of two long vertical poles joined at the top by a cross-pole are used. The line, hanging far down, is hung on this to dry (Ill. 25).

Ill. 23.
Arrow-stand in the house.

[824] /200/ Fresh gourds are stuck on sticks to dry; near each house one sees groups of such staked gourds. Later, they are preferably stored by tying a whole number together on a stake (Ill. 26a and b).

354 Other household equipment is lacking. The hearth is outside
184 the house, in contrast to the Šavajé, among whom it is located
in the round structures (see "Food" /see pp. 165 ff./); it was only
in the modified houses in Schischá at the end of October that cook-
ing was also done in the house. /Ills. 24 and 25 appear here./

364 House and environs are not very clean; food remains such
as fish bones, nut shells, and bones, as well as wood, tools, etc.,
lie about everywhere. While it is dangerous just to come near the
[136] villages and houses with bare feet, the vast number of flies and
other insects that gather in masses on the refuse is an obstacle
to remaining outside the houses.

/200 cont./

800 136 361 to remaining outside the houses. In addition, there are the sand flies, /Ill. 26 appears here/ which, according to Ehrenreich, become so rampant that the Indians are forced to change their place of residence often (see below under "Village" /see p. 85 /).

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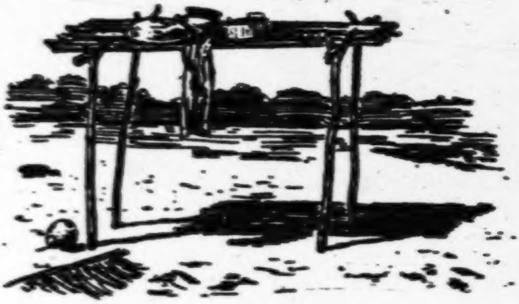
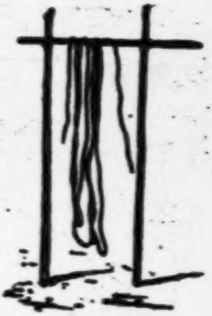
[225] →

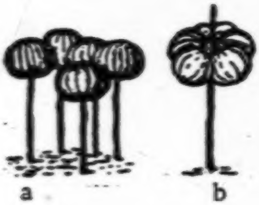


Ill. 24.
Storage rack. Drawn from a photograph.



Ill. 25.
Rack for drying the turtle fishlines.

[824]



Ill. 26.
a) Drying gourds.
b) Storing gourds.

514 There are no privies. To attend to their needs, the Indians go to a depression in the sandbank, behind the nearest bush, or into the woods. To clean themselves they use three small sticks which they break from [136] a bush and then place parallel over the excrement. The urubus, which live in great numbers near the settlements, quickly take care of cleaning the place. In order to piss the men go to the river. Here they go into

/200 cont./
514 water about 5/4 meters deep with their knees slightly bent and
there untie the long penis string and tie it on again.

342 The houses are merely living and sleeping houses; cooking
[252] is done outside.

[622] The chiefs in part have better built, larger houses; thus,
/Plate 41 appears here/ /201/ the one belonging to Chief João III
was three to four meters high, five to six meters wide, and equally
long (Pl. 39).

[344] There are no meeting houses; in order to bring about a de-
[203] cision or announce regulations, the chief goes to the individual
[622] houses.

Other special houses are:

343 1. Birth houses. These are erected for the woman when birth
844 is imminent; their construction is said to be identical with that
of the other houses.

346 2. The mask house in which the dance masks are kept. It
always stands apart from the village and in its method of construction is a dry-season house with a round structure on the narrow
side turned toward the village. The arches are usually slightly
curved and strengthened on top by a ridge beam (Pl. 12, Ill. 3).
The mask houses serve as bachelor houses; the young people are
said to sleep here. I saw only four mask huts, but cannot confirm
513 these statements from my observations. In any case, the young people do not sleep in the houses, but rather, if there is no mask house,
[609] by a fire which is away from the village. Strangers are given shelter
by the chief; they sleep in his house, even though they are unmarried (see the reception which I, with my men, found among
the Šavajé /pp. 129 ff. in the first part of the work, which is
omitted in the translation/).

342 The house belongs to the woman. The man builds it before
423 the marriage, with the assistance of the young people, who are
562 paid for it by the woman with chains of beads. The construction
768 takes one or two days. After death the house is said to be burned.

821 According to the accounts of the Indians, the houses are protected from bolts of lightning by a fish spine stuck on the roof on
a pole about half a meter long. Probably only magic is involved here.

[Text continues on P. 84]

Plate 41

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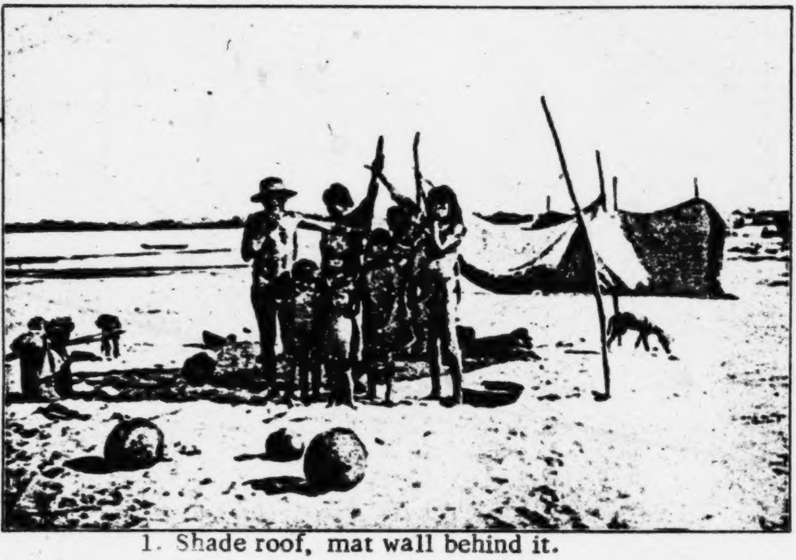


1. Shade roof, mat wall behind it.

133
342
361

2. Unfinished village: mat-wall camp beside newly built hut.

/201 cont./

342 476 437 The chief's house is a communal structure. It is built by all the married men, while the activity of the young people is limited to cutting out and tying together the leaves for the roofing. The chief pays for this with arrows, lances, and clubs.

342 Besides these houses there are lighter protective walls (1),

> 1. Fonseca already mentioned these protective walls in 1773: The tents consist of two mats, one of which serves as a rug, the other as protection from the sun. *Rev. trim.* 8, p. 378.

a type of wind screen, in the shade of which the family usually remains during the day, and where the cooking is done. On journeys they serve as the sole dwelling, and in the village as drying racks for the aprons of the women.

There are various kinds of such protective walls.

[824] 1. Walls: Walls of palm leaves are fastened to several vertical poles in the same way as for the house covering (nõbǒ́), or mats are tied to them, forming a vertical wall (būlě́). Such walls are encountered in almost all the houses, and they are usually fastened to three poles; also, however, walls of this kind which are twice as [252] long occur. In their /202/ shade is usually found the hearth for cooking, and in front of them lie mats on which the family remains during the day (Pl. 12, Ill. 1; Pl. 41, Ill. 1).

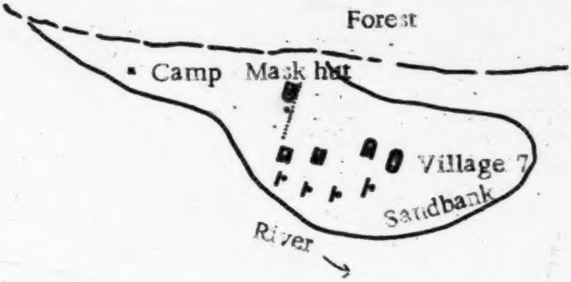
2. Roofs (wǟdǒ́): They are horizontally fastened to several poles put at the edge, usually to four, sometimes to three or six poles. Only mats are used here, and they are tied on with ropes. The mats usually fall down to the ground on the sunny side. Sometimes a protective roof of this kind is also built at one end of a mat wall (Pl. 41, Ill. 1; Pl. 10, Ill. 1). /Ills. 27 and 28 appear here./

361 The village (īǯǒ́).

Ehrenreich says that the houses of the Carayahi usually consist of mat walls and stand in wild confusion, without any order. Only the Šambioá were said to have a street-like arrangement of the houses. This arrangement in rows that run parallel to the shore is also present

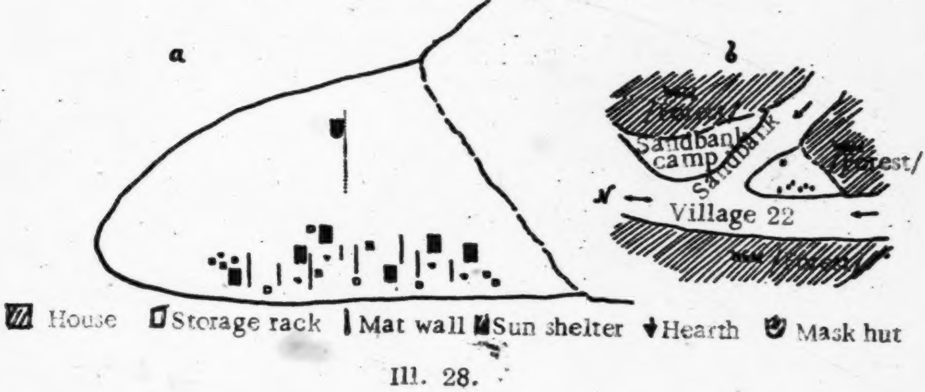
/202 cont./

361 among the Karajá, though the multitude of mat walls and storage racks makes an over-all view difficult. In general, the arrangement is such that in the first row from the shore with the boats stand the supply racks, /203/ in the second the mat walls with the hearths for cooking, and in the third, up on the dry sand, the dwellings Pl. 11, Ill. 2). Exact rows, however, are not observed, but rather


Forest
Camp
Mask hut
Village 7
Sandbank
River

Ill. 27.

Ground plan of Village 7, south horde.


a
b
Forest
Sandbank camp
Sandbank
Forest
Village 22
Forest
▨ House
Storage rack
Mat wall
Sun shelter
Hearth
Mask hut

Ill. 28.

Ground plan of Village 22, north horde.

one house is sometimes built somewhat farther forward than another. Nevertheless, one has the impression of a row. I drew ground plans of all the villages; as particularly typical I should like to speak of the one for Village 22 (second northernmost village; Ill. 28) and Village 7 (south horde; Ill. 27).

/203 cont./

361 The houses in general are oriented in such a way that one long side faces northwest, north, or northeast, thus providing shade.

[592] [340] Each house is occupied by only one family; to each house there generally belongs a mat wall, a supply stand, and one or two hearth areas.

[346] The mask hut lies away from the village, at a distance of about 200 meters.

621 The villages of the Karajá are small; many consisted of only one or two houses, the largest of eight huts (1). Ehrenreich believes that this dispersion must be traced back to a lack of means [511] of subsistence. This is scarcely to be assumed, since there is sufficient food, especially fish. In my opinion, it is conditioned first [578] [571] by the many disputes that seem to prevail among the families of the Karajá and lead to the departure of some of them, and then by the prevalence of personal attitudes concerning the feeling of sociability; many families live permanently isolated in one place because they happen to like it there.

It is noteworthy that the villages decrease in size from north [166] to south. This may be explained by the direction of migration of the Karajá: the bulk of them still live in the north; toward the south, the first to be sent are advance groups, which, of course, are small in number.

361 484 On journeys the Karajá pitch camps of mat roofs or walls, in the shade and shelter of which they live and sleep. The walls are, of course, oriented in such a way that they provide as much shade as possible and as long as possible; hence they usually stand approximately from west to east, and likewise arranged in rows (Pl. 13, Ill. 1). If a village is moved, the Indians live under mat walls until the houses are erected (Pl. 41, Ill. 2).

221 361 The villages do not remain permanently in one place. During the dry season, the Indians live on the sandbanks of the river, which,

1. Rufino has already reported that the villages of the Karajá have only eight to ten huts on the average. Rev. trim. 10, p. 208.

/203 cont./

22 in their dryness and cleanliness, are ideal dwelling sites. In the
361 course of the dry season and within a certain area, they migrate
from sandbank to sandbank as each of them becomes exposed by
the river, so that in this way they always have fresh, unspoiled, clean
dwelling-sites. With the beginning of the rainy season the villages
are moved back again to the higher initial sandbanks and finally
to the high banks of the river (2).

2. This explains the many abandoned villages that one comes across everywhere.

/204/ These rainy-season villages, lying up on the campo, are often far from the river; in the case of the north horde, they lie in part in mountains and are therefore difficult to find. This and the practice that several dry-season villages live together in a campo village probably explain the small number of Karajá villages mentioned by Coudreau.

361 If the villages are permanently abandoned, the houses, the
356 poles of the mat walls and storage racks, the roasting grates,
hearths, etc. are left standing; they very quickly disintegrate.
Villages abandoned for a short time (for example, during trading
expeditions) are made secure by closing the entrances of the houses
with leaf walls. All the household equipment, such as pots,
baskets, etc., is piled up at the sides and covered with large mats.
In front of the houses, manioc stalks, tied in bundles of five or six
pieces, are usually planted in the sand. Palm fronds are stuck into
the ground all around for protection, and the whole is then tied
together. For the rest, wild disorder prevails in such abandoned villages.
Large pots lie about upside down, often protecting smaller ones
underneath. Mortars, gourd vessels, and scraps of baskets lie about
[824] here and there, and everywhere there are large heaps of manioc remains,
nut shells, turtle shells, and finally urucú fruits, without
which no journey can be undertaken (see greeting painting /see
pp.100 -104/).

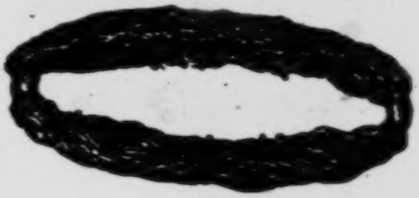
/204 cont./

4. Clothing.

291 Clothing of the men. The male sex wears but little clothing. While children and boys go about completely naked, the youths and men wear the penis and hip cord as their only clothing.

[283] The penis cord (nŏtĕkàná, nŏ̃ŏdăkắn; from nŏ̃ŏ̆ = penis, wắdăkàná̆ = belt) is a long, red (1), sometimes also black cotton string which is wound roll-like around the foreskin drawn forward over the glans. The penis is thereby pushed back and takes on a spherical appearance, so that the scrotum looks like three balls with a small roll standing obliquely upright (Pl. 36; 38; 43).

[834] The cord is put on at the age of nine or ten, in other words, at the beginning of puberty, and, according to the unanimous statements of the Indians, it has the purpose of hiding the glans from the eyes of the women. Perhaps however, this is a secondary feeling of modesty originating from the constant covering for the purpose of protection.



Ill. 29.
Cotton belt of the smallest girls.

In combination with the penis cord, the older youths /205/ and the men wear the hip cord (ētū́), whereas children, boys, and younger people do not put it on. Not all men, however, wear it, or perhaps not always. This seems to be left to the discretion of the individual (Pls. 36-38, 43-44).

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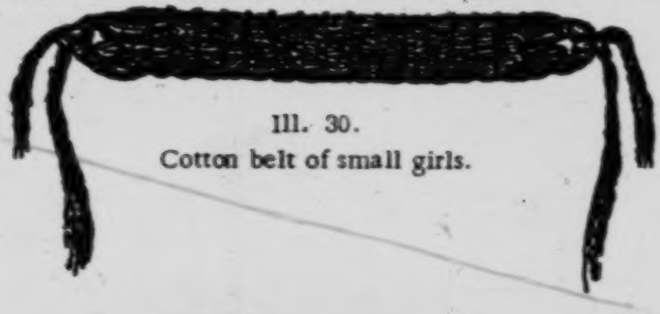
1. All three specimens in Ehrenreich's collection are black.

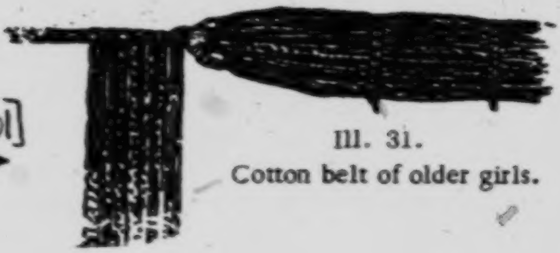
/205 cont./

291 [283] It consists of a red cotton string one to two meters long and from 0.2-0.3 centimeters wide, which is either twisted out of two threads or plaited with four edges.

Whether it was connected in any way with the penis cord in former times could no longer be determined. From a second name for it, nŏhŏmŏdi (from nŏŏ = penis), one might perhaps [114] conclude this. In any case, Kõnigswald's statement (Globus, Vol. 94, p. 223) that it serves as a penis support is not conclusive.

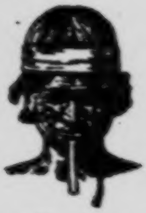


Ill. 30.
Cotton belt of small girls.



[301] →

Ill. 31.
Cotton belt of older girls.



Ill. 32.
Youth with bast band. Drawn from a photograph.

On the other hand, it sometimes serves for fastening small [412] implements to it. Knives are commonly stuck through it at the back; one man shoved a piece of tobacco given to him, out of lack of a pocket, simply under the hip cord at the small of his back.

/205 cont./

291 283 Clothing of the women. In contrast to the male sex, the female one is clothed from youth onward, and, to be sure, in childhood with belts of black cotton (wădakána). The older the girl becomes, the tighter and stronger the belt that is worn. The smallest children wear only a couple of black strings wrapped around horizontally, which are joined by a cross-thread, and the ends of which are knotted in front so that /206/ the fringes hang down in a small bundle (Ill. 29). Smaller girls from two to five years old wear loosely interlaced belts likewise tied in front. [284] The horizontal threads of the plaiting are knotted looplike at the ends, and into this loop are tied other cotton threads which serve to tie the belt together and at the same time form the bundle of fringe /Ills. 33-36 appear here/ /207/ (Ill. 30; Pl. 11, Ill. 4). Older girls from about five to ten years old already wear more tightly plaited belts, on which separate tie strands are likewise knotted in the loops; but from these strands separate bunches of fringe hang down (Ill. 31). From then until puberty the girls wear tightly and strongly plaited cotton belts. The tie [289] strands are drawn through the two loops, but bear no fringe. Instead, a gray tree-bast apron is drawn through the belt, which hangs down in front, is pulled between the legs, and is again fastened to the belt in the back (Pl. 18; Pl. 51, Ill. 2).

291 287 [824] With the onset of maturity, the female sex dons bands made of the bast of the gameleira. There are three kinds of such bands:

1. of red bast from a long-leafed tree (ămbŭŏdắ),
2. of reddish bast (ăndā̆hū́lĕ or ĭnaùdŭ́),
3. of white bast, from a round-leaved tree (hĭdḗulĕ), the Apeiba jangada, according to Ehrenreich.

These bands are made in the following way: with an edged stone the men cut the outer bark from pieces of trees hewed to the desired length. Later the bast is slit open lengthwise, peeled off, and soaked. Then it is folded together by the women, laid on an inverted mortar, and pounded with a flat rubble stone or an old stone ax.

[Text continues on p. 92]

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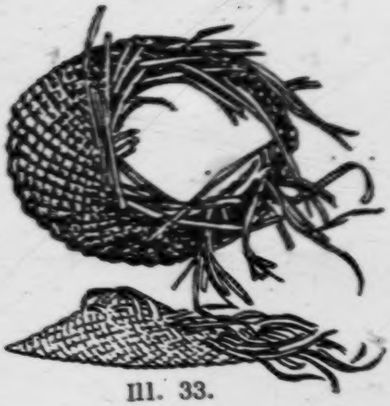
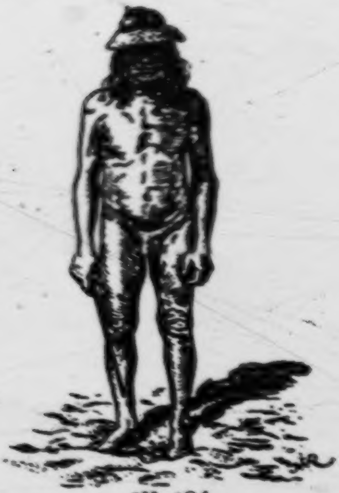
[285]



Ill. 33.

Eye-shade made of palm leaves.



Ill. 34.

Manner of wearing the eye-shade. Drawn from a photograph.

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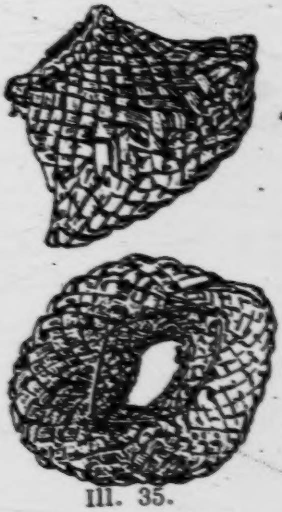

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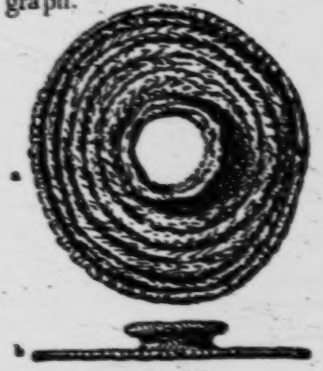
Ill. 35.

Open cylindrical hat:
a) from the side;
b) from below.



Ill. 36.

Ring-shaped eye-shade: a) from above; b) from the side.

/207 cont./

291 The bands are worn in the following manner: one end is held against the small of the back, then the band is wound around the body and the long end is twisted with the short end; in this way the belt is secured. The long end is drawn between the legs and twisted into a roll and is then drawn in its full width from below through the belt in front and falls down over it in front. This end is now worn either hanging down to the knee or to the ground, or else it is again drawn between the legs, this time, however, in its full width, and is pulled up in back, a procedure which is used particularly when the women wish to sit down (Pl. 12, Ill. 4; Pl. 16; 17; 42).

292 Besides this clothing worn constantly, there are a few articles of clothing worn only temporarily for special purposes. These are the following:

293 The eye-shade (ō(ō)dĭ, ŏdjĭ). It is worn only by the male sex.
[287] The original form of this protection is probably to be seen in the
bast band (Ill. 32) which the Indians sometimes wrapped around
their hair (in cases of death, in sickness). The true eye-shade
[824] consists of an oaguassu /babassu/ palm leaf, the pinnae of which
are plaited together. In the simplest form, the ends of these
292 pinnae jut out free at the top (Ills. 33 and 34). This eye-shade
293 has passed through a development up to the complete hat: the
285 upper pinnae ends are likewise plaited, and to be sure, into a
cylinder open at the top (Ill. 35). Among the Šambioá, Ehrenreich
observed such a cylindrical hat (taă), which was already /208/
closed at the top by plaiting (Berlin 3904). This final form was
not represented among the Karajá; on the other hand, they had
two other forms: first, a ring-shaped, wide-brimmed eye-shade
plaited out of bast, with a stiff brim and a chin cord (Ill. 36),
and then regular hats of plaited bast strips which are sewed together spirally (Pl. 43, Ill. 3). The method of plaiting these
[197] strips is purely Indian, but the shape of the hats probably goes
back to Brazilian influence, as the name (šăpēo, Braz. chapeo)
292 shows. These eye-shades and hats are worn as a protection from
293 the sun and only by married men; I only rarely saw any, however.

/208 cont./

292 The net covering [rī(ī)ǒ́, rīǔ́], on the other hand, is worn by both sexes at all ages. It is knotted of cotton threads and has the shape of a hammock, the two ends of which are each tied together, but lack the cords for hanging it up. The net coverings of the Karajá are of a solid color; the original white color gradually becomes a dirty yellowish-brown with use. Patterned coverings come from the Šavajé or Tapirapé. They are worn for protection against mosquitoes, against sunburn, against the dew of the night, whether the Indians stand, lie, or sit. The manner of wearing them differs: either one end is pulled over the head so that the covering falls down the back (Pl. 12, Ill. 1), or the covering is wrapped around the shoulders so that the two ends fall down in front (Pl. 9, Ill. 1; Pl. 42, Ill. 1). [513] At night they serve as coverings: the feet of the drawn-up legs, in the side or back position, are stuck into one end, the head into the other end, so that the covering protects the body lying beneath it from mosquitoes and dew. Thus, they are not used as an underlayer, as Ehrenreich says, [854] [114] but as coverings. Small net coverings hung on strings as cradles for infants, such as Ehrenreich mentions, I did not see anywhere, despite the fact that I visited almost all the huts (1).

1. See, however, Šavajé, small net covering /see pp. 314-315/.

[289] Small plaited mats of bast are worn by pregnant women before and after birth, and, to be sure, in such a way that they are wrapped around the body from the back and held together in front with the hands (Pl. 42, Ills. 2, 3). They serve as a protection against wind and rain. Above all, women with nursing babies take such mats with them when they go out, so as to be able to protect the child and themselves to some extent in a sudden downpour.

834 I should like to add a very few words here about the Indians' feeling of modesty. As far as the men are concerned, I should [177] like to refer to my remarks above about the purpose of the penis cord /see p. 88/; the question is, however, whether the explanation given by the Indians does not go back to Brazilian influence.

/208 cont./

834 explanation given by the Indians does not go back to Brazilian influence. Women never removed or changed their bands in our presence, and small girls from whom I bought belts stepped behind the nearest mat wall, in order to put on a new one there before /Pl. 42 appears here/ /209/ they brought me the belt that they had been wearing. Thus, there seems to be a certain feeling of modesty corresponding to ours. Concerning the peculiar modesty about eating in front of strangers, see under "Eating" /see p. 172 /.

5. Ornamentation.

A. Ornamentation on the Body Itself.

302 a) Hair style and care. The head hair is worn by the female sex in a simple style that remains much the same throughout life, whereas the male sex prefers different hair styles according to age.

Small girls wear their hair hanging down to the neck at the sides and in back, while in front it reaches halfway down the forehead or to the eyebrows (Pl. 11, Ill. 4). At the onset of maturity, the girls have a parting about two fingers wide cut out, extending up in the center from the forehead to the /Ill. 37 appears here/ top of the head and usually painted red. The crown hair, which bounds it at the upper end, is shortened to a tuft. At the sides and in back, adults let the hair grow long (Pl. 17; 42). Older women no longer renew the parting, but comb over it so that it is seldom to be seen.

The hair style of the male sex is more elaborately worked out. Children either have the same hair style as girls, or their hair is cut in steps from the sides toward the back (Ill. 37), or they wear the well-known bowl cut (Pl. 11, Ill. 4; Pl. 12, Ill. 2). For the boys, the back hair is shortened several times. When the boy is bigger, about eight to ten years old, all of the hair is cut short to half a centimeter, except for a wreath of hair of uniform length left standing all around ((ǐ)djūlě́, Pl. 43, Ill. 2). No clarity was to be obtained as to whether this cutting is done only once or whether this hair style is fashioned anew annually with the

[TEXT CONTINUES ON P. 96]

Plate 42

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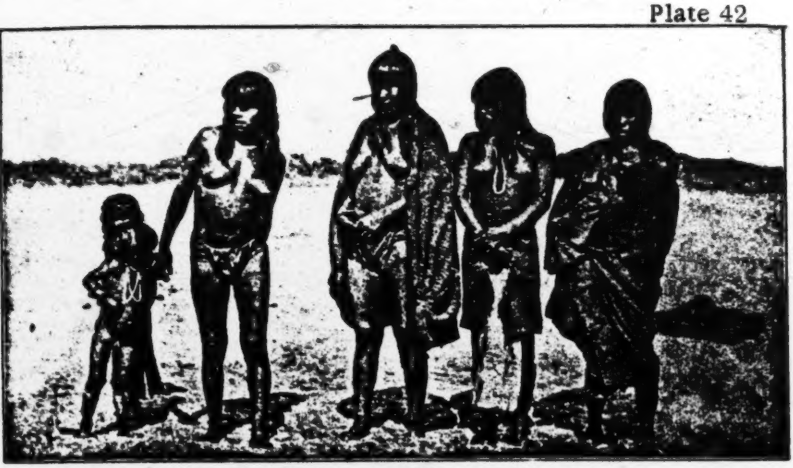
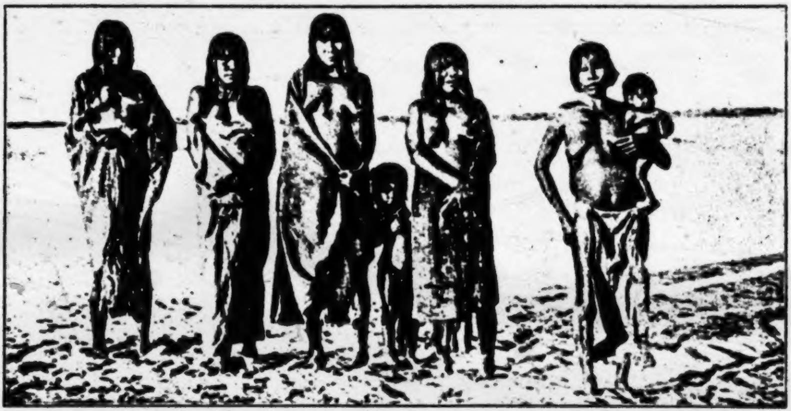
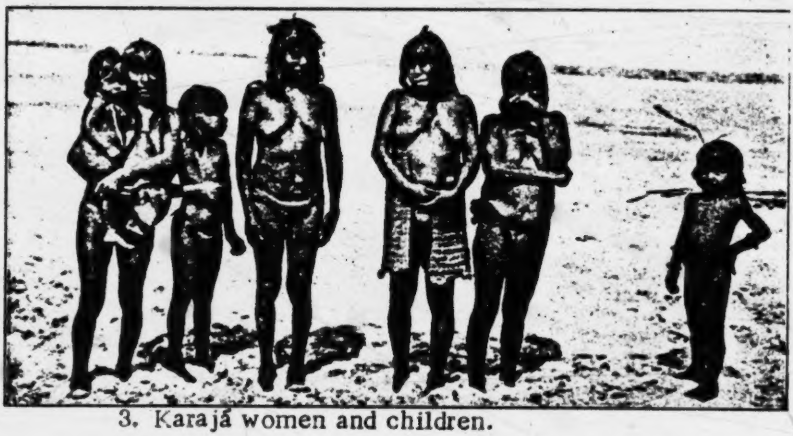


1. Women's clothing and hair style.



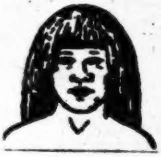
2. Karajá women and children.



3. Karajá women and children.

/209 cont./

302 beginning of the dry season; the statements of the Indians about it varied. There were also boys with close-cropped hair who had no wreath of hair. Perhaps the explanation is that the first time (or the first times) the head is shorn quite smooth, while with the last cutting the wreath of hair is left standing. During this time almost all the boys are painted completely black. From [304] then on they let the hair grow until it reaches down to the eyes in front and to the shoulders in back; then the boys are declared grown-up and are given the tribal tattooing. Youths cut off the front hair over the eyebrows; the side and back hair reaches down about halfway to the shoulder blades. The wreath of hair, however, is still kept under the long hair. They, too, like the maidens, wear the red-colored /210/ parting (lā̃wōḷú, lāŭḷŭ́) and the crown tuft (lā̃zĭ́) (Pl. 43, Ill. 1; Pl. 44, Ill. 1).

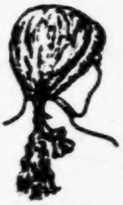


Ill. 37.
Boy with stepped hair.

The long dangling hair, annoying while rowing, fishing, and walking through the forest, is tied together in various ways. Either the side hair is knotted over the forehead on either side, or /Ill. 38 appears here/ it is tied together with bast into a little braid over the forehead (hŏsīdŏdắnắ). The back hair is often tied together in the back into a tuft in which clusters of [237] feathers are sometimes knotted (Ill. 38). Such a cluster of feathers (wăšǐwăšǐdĕlōhĭ́) consists of seven little sticks with red feathers, which are fastened as a tassel to a twisted cotton string and from which long colorful parrot feathers hang down at the bottom (Pl. 45, Ill. 2). Usually, however, it is twisted into a braid (l̦āŏdŭắ), which is either plaited round with narrow yellow bast (Pl. 15, Ills. 1 and 2) or wrapped from top to bottom in a thick red cotton string (Pl. 15, Ill. 4 a, b). This cotton string (lāŏdūĕẕŏ́) consists of two separate strings, each of which has a tassel at the end; these tassels hang out from the wrapping at the upper end of the braid. With this type of hair style, which is not, as Ehrenreich assumes, restricted merely to dandies, but is now worn quite generally by the young people, the hair wreath shows very nicely.

/210 cont./

302 Men sometimes wear the bowl cut, but usually they have the same hair style as the youths, except that they do not tie their hair, but let it hang freely. Among them, too, the wreath of hair can still be seen under the long hair. In later years no value is any longer attached to the parting and the crown tuft (Pl. 17; Pl. 36, Ill. 1; Pl. 43, Ill. 3).



Ill. 38.
Youth with tuft feather-cluster and hair wreath.

The parting (lāwōlǘ), which both sexes wear from puberty on, is achieved through the plucking out of the individual hairs. In the [184] south horde it is narrow, so that at first I did not even notice it; in the north horde, on the other hand, it is about two fingers wide. Young people almost always paint it with red color, whereas older ones do not wear this ornamentation. The crown tuft always goes with it.

The hair wreath is restricted to the male sex from boyhood on; women do not have it.

[412] [237] The cutting of the hair is now done with shears. According to Ehrenreich, they formerly cut it with piranha teeth. To my questions as to how they cut their hair before they had shears, they always told me that in those days they did not cut it, because they did not have any shears. Thus, the former custom has completely vanished from their memory. The hair that was cut off was thrown away, as I myself observed. The purpose of the long hair, they say, is for protection against mosquitoes.

[765] /211/ For mourning they are said to cut off the hair, and the women, too, are said to cut themselves a hair wreath called năkülaü (?). I did not observe this custom, however, in Kabišă's family, which was in deep mourning.

The hair is very carefully tended. In the morning and evening it is combed out and oiled. Before they start on a journey, when they return to the village from hunting, fishing, or from the plantings, their hair is combed out for them by the mother, wife, or another female relative. When they arrive in a strange village on a visit, the chief's wife combs and oils their hair.

/211 cont./

000 visit, the chief's wife combs and oils their hair.

412 The combs (zīhŏ́) consist of flat, sharpened splinters of palm
303 wood, more rarely of taquara, which, with the flat sides laid on
one another, are held together by two pairs of little sticks, one of
which is fastened at the upper edge and the other at one-third of
the height from the points. These splinters are interlaced with
cotton threads in patterns. On either side two or three splinters
project a bit above the upper edge. These extensions often bear
bunches of feathers or red-colored cotton tassels and are usually
connected with one another by a suspension thread. On the outer

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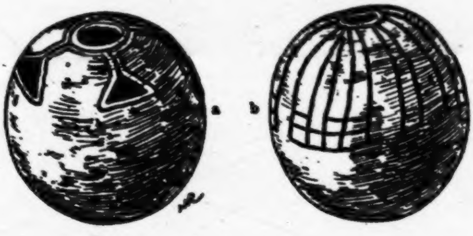

Ill. 39 a, b.
Gourd vessels for hair oil.

412 side of these lateral splinters, between the two cross-sticks,
[303] several intersecting threads are often stretched. The combs are
always one-sided; only in the village on the Tapirapé mouth
did I acquire a double-sided comb (Pl. 21, Ill. 1e). The
shapes of the combs may be traced back to three basic types:
a simple rectangular comb, wide combs with small curved
lateral rods and converging teeth, and finally trapeze-shaped
combs (Pl. 21, Ill. 1 a-d).

303 The hair oil (tālĭ́) is made from the seeds of palm fruits.
[824] The fruits of the coceiro (āhădĕ́tĕ), as well as of the tucum palm
(hālŭ́), were mentioned. The oil is stored in special whole
[415] gourd-vessels (tālĭlŭkŭ́), which are usually decorated with large
[531] designs made by peeling off the upper layer of the gourd rind
(Ill. 39 a, b). Tufts of raw cotton are tossed into these oil-filled gourd vessels and now become saturated with oil. They

/211 cont./

303 are tossed in until there is no longer any liquid oil. For use, a [302] tuft is pulled out, squeezed out between the hands, and the oil is rubbed into the hair, on the skin of the body, mixed with pigments, etc. The tuft is again tossed into the gourd vessel.

302 b) Body hair. The beard growth is little developed. When a [142] small hair appears, it is plucked out. Cheek and chin hair allegedly does not grow at all among them; some, however, have short, faint /212/ mustache hairs. Since they find them ugly, however (they compared our mustaches with the long barbs of the [535] *pirarara*), they pluck them out. On the other hand, they are supposed to wear artificial beards of human hair in the *cascudo* dance, according to their statements. The mustache-like beard is placed between the lower lip and the chin, pulled up toward the ears, and fastened in back of the head with strings (1).

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[113] 1. *See Jahrbuch des Museums für Völkerkunde zu Leipzig*, Vol. 3, 1910, p. 114.

Eye hair. Eyebrows and lashes are removed, and, to be sure, pulled out with the fingers. For this purpose, the fingers are first dipped in ashes, probably so that they will not slip off the smooth hair. This plucking is said to be very painful; it is undertaken even in the case of small children and repeated when the hair has grown in again. As a reason for it they could only say that they did not want this hair to grow. Why they do not want this, they could not explain.

142 The rest of the body hair is usually only slightly developed. 302 The fine hairs of the skin were scarcely to be seen. Underarm hair, too, was only slightly developed; its removal is left to the discretion of the individual. The pubic hair was heavily developed; it was not removed, as far as I could see, at least among the men.

302 c) Body painting. For body painting, red, black, and white color is used.

/212 cont./

386 The red color is obtained from the seeds of the fruit of the
824 urucú bush. There are many different varieties, which produce
a more or less intense red color, in part also inclining to yellow.
Treasured above all is the kind with round seeds (wōlĕlŏni),
whereas the kind with long seeds is not esteemed very highly
(wōlĕnŏ). The kind with round seeds grows particularly in the
[438] region north of the Tapirapé mouth; it is obtained here in large
quantities by the Indians and further traded to the Indians south of the
Tapirapé mouth, especially to those of the south horde. The
386 dyestuff is produced from the seeds in the following manner. The
many small seeds contained in the beechnut-like fruits are removed, some palm oil is put in the hands, and then the seeds
are rubbed between the oiled hands until all the dyestuff on the
shells of the seeds has come off. In this way an oil color is produced, which is scraped off the hand with a knife, or stick and
is put in a gourd vessel. The rubbed seeds are thrown away. In
this fresh state the oil color is immediately ready for use. For
[438] trading, it is boiled in oil (thickened), then put into solid forms,
and dried in the sun (Ill. 40 a, b).

[824] For the black color either soot, which is scraped from the
charred trees of the plantings or from the cooking pots, or the
blue-black juice of the genipap fruit [b(ă)dēnă] is used. This
juice is mixed in small spoon-like gourd vessels or in larger,
carved half-gourds /Pls. 43 and 44 appear here/ /213/ (Ill. 41 a, b);
at first it is light, but soon after it is applied to the skin, under the
influence of the air, it becomes a handsome black-blue color.

A white earth (mănāŭlă) is used as a white color. I never
302 observed white body /Ills. 40 and 41 appear here/ painting, to be
sure. The small clay dolls, however, bear white patterning, and
the Indians told me that with this color they paint rings around
their arms, as well as transverse stripes on their chests.

302 The fingers serve as paint brushes, the flat hand for full body
413 painting. /Ill. 42 appears here./ I never observed sticks or rags
for applying the colors. On the other hand, for the genipap patterning a stamp (ūlīnŏ) consisting of two sticks of cane lashed together,
the cut surfaces of which are cut to form two semicircles, is
popularly used. These semicircles are now placed together to form

[TEXT CONTINUES ON P. 103]

Plate 43

142
291
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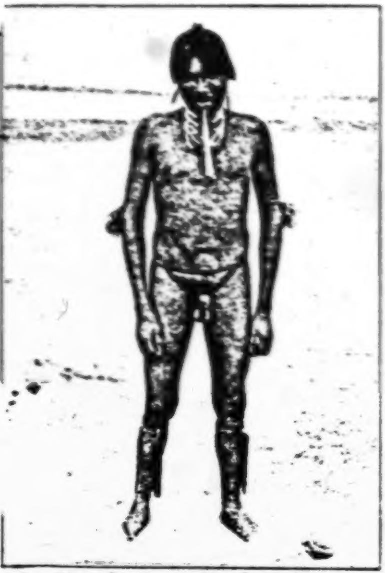
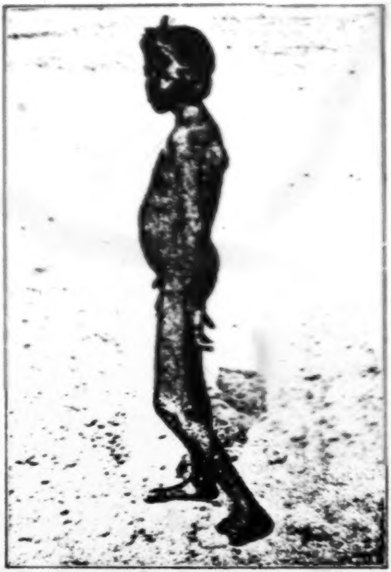


1. Youth in typical attire.



2. Boy with close-cropped hair and hair-wreath.

142
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292
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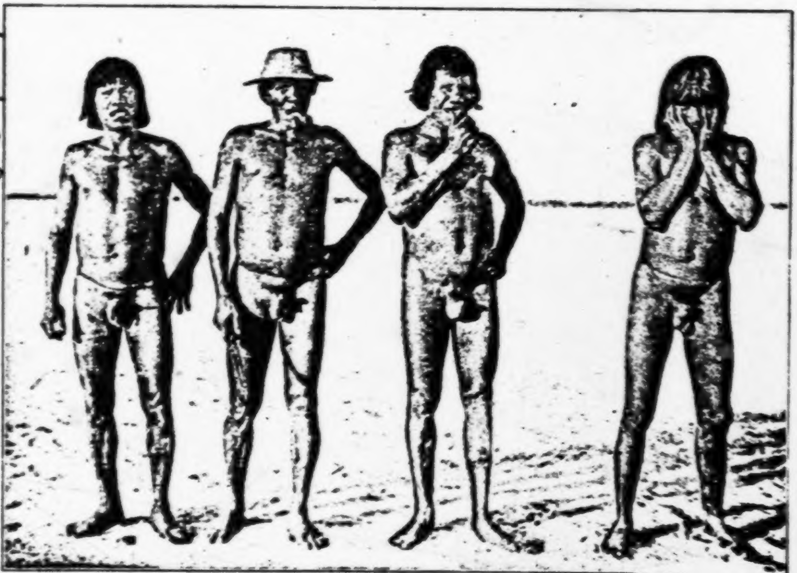

3. Karajá men with straw hat and tobacco pipe.

[293]

142
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301
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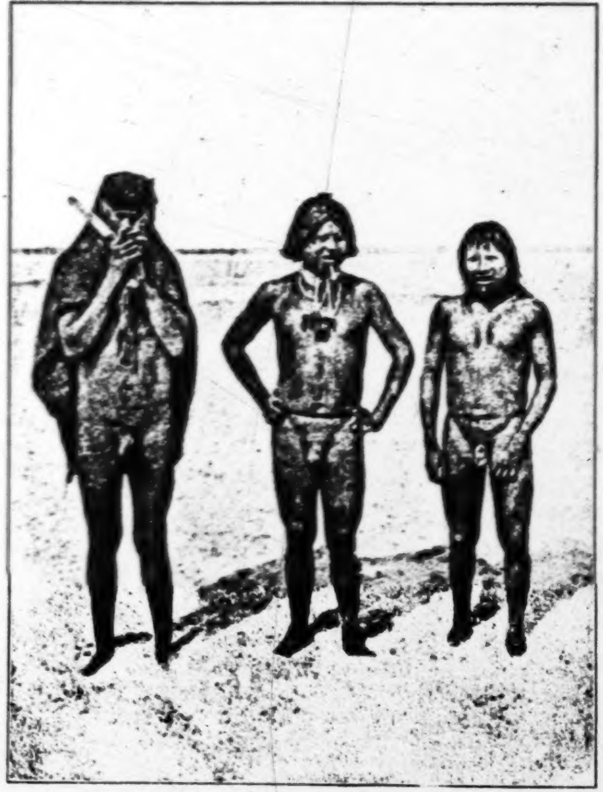
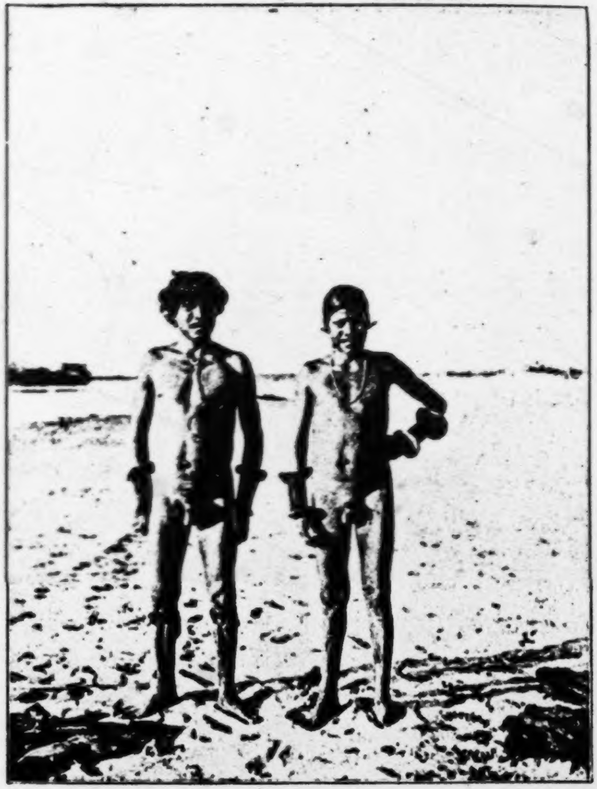
516

Plate 44



1. Karajá youths.

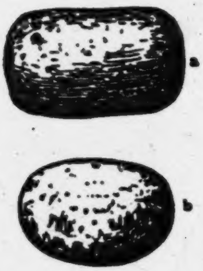


2. Karajá youth and boy.

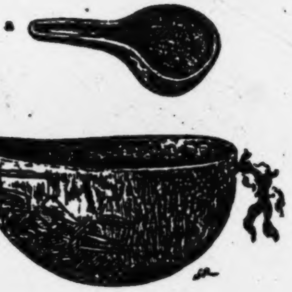
5: Krause--102 E-5 (1908) 1911 SP9 Caraja SP9

/213 cont. /

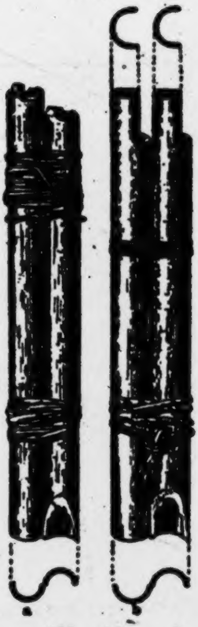
386
[438] ←
[415] →



Ill. 40. a, b.
Urucú oil-color in trade packaging.



Ill. 41. a, b.
Color bowls.



Ill. 42 a, b.
Genipap stamps.

302 a serpentine line (būltí; according to Kuriší,
413 however, naǔěkiělāzi = ostrich crown-tuft). These stamps are usually only one-sided (Ill. 42a); only once did I come across a two-sided stamp, which at one end bore the serpentine line, at the other two semicircles, one above the other (Ill. 42b). The boy in Ill. 2 on Plate 38 is painted with the serpentine-line stamp.

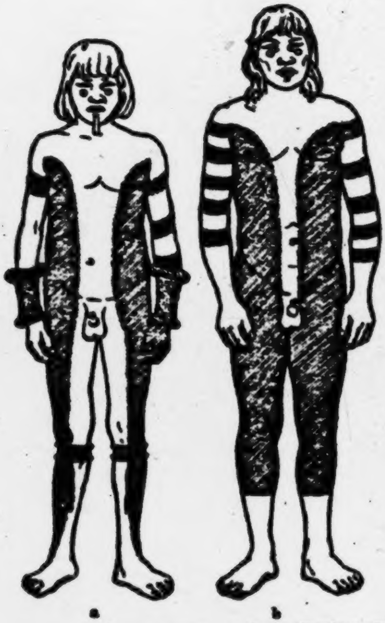
302 In the painting we distinguish between full painting and patterning.

[291] The full painting "is their suit of clothes" (Kuriši's statement); "it protects them from mosquitoes just as their suit does for the Christians" (Mauzí's statement).

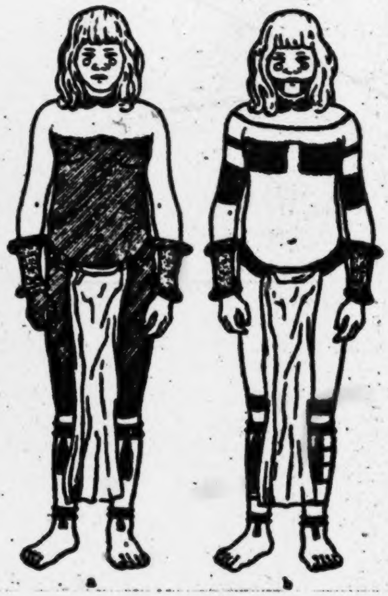
[609] The patterning, on the other hand, is executed only for special occasions. It is a kind of festive ornamentation. For receiving strangers, for example, the villagers paint themselves with red and black designs; the arriving strangers also paint themselves before they /214/ enter the village, even if they only draw a black eye-band from ear to ear with soot scraped from the charred campo trees.

/214 cont./

302 from ear to ear with soot scraped from the charred campo trees. [535] For dance festivities the men and youths are painted by the women. In general, this patterning is their ornamentation, [226] their festive clothing. Mothers often painted their sons when the latter were to set out with us on a fishing expedition.



Ill. 43.
Boy (a) and man (b) with full patterning.



Ill. 44.
Two girls with full patterning.

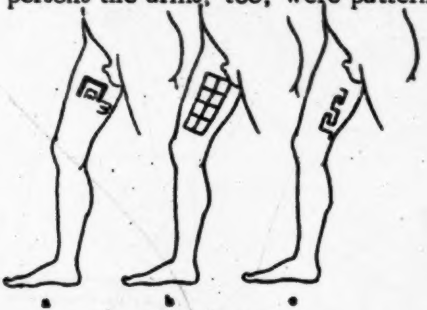
[765] For mourning, the entire body, even the face, is said to be provided with genipap painting. I did not see this custom, however, in the case of Kabišá's family.

There are no differences in the painting between the two sexes, except that perhaps the men, who have more to do out in the open than the women, who essentially remain in the village and in the houses, wear the full painting more than the women. The patterns themselves are the same for both sexes, except that the men like a somewhat more extensive patterning.

/214 cont./

307 [822] The painting of the body is done with red or black color, and, to be sure, the red color is for the most part restricted to men and youths, the black to boys and girls, for black is generally the color of youth (see "Cotton Ornaments" /see p. 123/). Only once was there seen a woman painted entirely red.

/215/ Patterns that extend over the entire body are relatively rare. In Ill. 43 a, b the boy and the man have almost the same patterning: both sides of the body from the armpits to halfway down the calves are painted black, while only a long middle strip in the front and back is left free. The boy in Ill. 2 on Plate 38 is patterned all over with the genipap stamp. Another boy was decorated over his whole body by means of lines intersecting at right angles, which had been drawn with a four-tined fork. In the case of all these persons the arms, too, were patterned. Fully patterned persons of the female sex were rare; the maiden on Plate 16 displayed the most beautiful decoration. One girl was painted black from the breast down to the knee, and her right hand was colored as well; in the case of another, only the bosom, arms, and legs were painted (Ill. 44 a, b).



Ill. 45 a-c.
Thigh patterning.

Individual parts of the body are seldom decorated and then mostly in connection with the full patterning. The decoration on the arms and thighs generally consists of black or red rings which run around the extremities (Ill. 43, 44). Only on the thighs, and, to be sure, mostly on the inner side, more rarely on the outer side, are there separate designs, the meaning of which unfortunately could not be ascertained (Ill. 45). I did not see decorated hands, of which Ehrenreich reproduces a fine example; only one boy and one girl each had a hand painted black.

More important than the body patterning is the painting of the face: if a person has himself painted, the face comes first and only then the remaining parts of the body. Characteristic

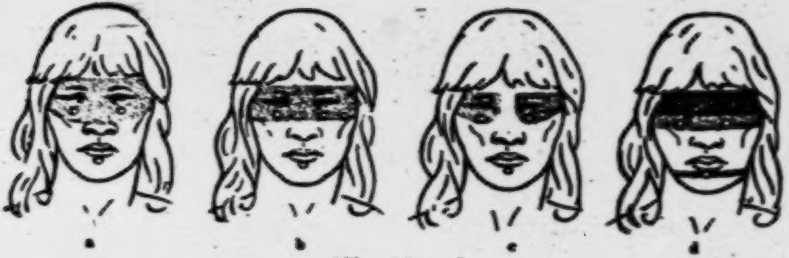
/215 cont./

302 for the Karajá is a cross-band that runs from ear to ear over the eyes, is cut off at the top across the forehead, and the lower edge of which often takes a curved course below the tribal tattooing (Ill. 46 a, b). This cross-band is usually painted on with urucú color, rarely with soot or genipap. This type of painting is customary for both sexes. Some deviations could be observed; both were encountered in the south horde. Once the nose was left blank (Ill. 46c); another time a red cross-band ran over the tribal tattooing, below the black cross-band that was cut off at the eyes (Ill. 46d).

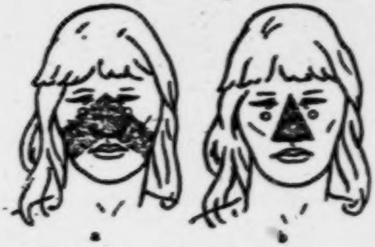
Isolated painting of the nose is only rare. One maiden wore a red triangle painted over the nose, another a red angle which /216/ /Ills. 46 and 47 appear here/ rose from the left jaw to the root of the nose and then ran down to the right jaw (Ill. 47 a, b). Both paintings were encountered in the south horde. In connection with other facial painting, there occurred, likewise only twice, a vertical black stroke that ran from the tip of the nose upward over the forehead to the hair, and which in one case was intersected by small cross-strokes (Ills. 50 and 48d). /Ill. 48 appears here./

/217/ Frequently, the lower face was decorated, namely, mouth, cheeks, and chin, and, to be sure, generally only with black color. The simplest of these decorations is a black bordering around the mouth (Ill. 48a). This is further developed in two directions: first, horizontally from the corners of the mouth across the cheeks are drawn two or four cross-strokes which occasionally may also form a black band in which a zigzag line is left blank (Ill. 48 b-d); then lines running vertically downward are drawn from the corners of the mouth (Ill. 48e). In most cases, both types are combined, so that angles, the points of which are turned toward the corners of the mouth, are formed on the cheeks. The sides of these angles are often multiple (Ill. 48 f, g). Another type of decoration is a black rectangle on the chin, which is usually found in combination with cheek cross-strokes or cheek angles (Ill. 49 a-d).

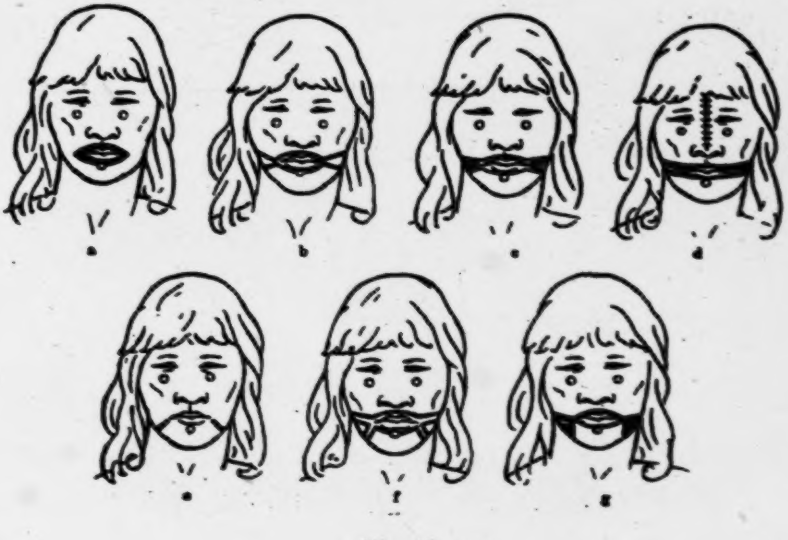
[TEXT CONTINUES ON P. 108]



Ill. 46 a-d.
Tribal painting of the Karajá. Eye cross-band.



Ill. 47 a, b.
Nose painting.



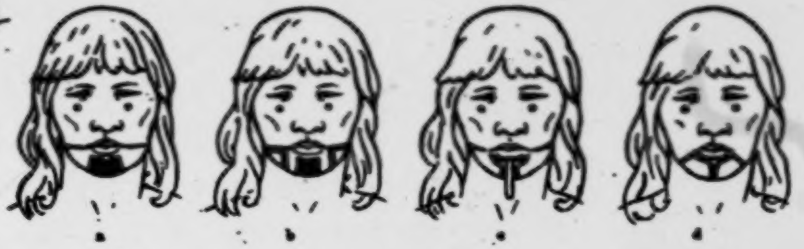
Ill. 48 a-g.
Lower-face painting.

/217 cont./

302 In general, either only the upper face or merely the lower face is decorated, and a combination of both decorations occurs only occasionally (see Ill. 50).

304 [239] d) Tattooing. For scarifying the skin, the scarifier (lădji) is used, a piece of gourd shell into which, close to the upper edge, a row of small fish-teeth (kŭlădjü, allegedly dogfish) is set, which is held in place in back by a narrow pad of wax (Ill. 51). This specimen corresponds to one brought back by Ehrenreich (Berlin 3953c), whereas in the case of his other two, the entire back side is covered with a thick layer of wax; I never saw scarifiers of this type among the Karajá, but certainly among the Šavajé (see there /see p. 315/). The skin on the arms and thighs is scratched with these scarifiers; I was unfortunately never able to observe the process itself (in this connection see Ehrenreich, "Beiträge," p. 33).

302



Ill. 49 a-d.
Chin painting.

304

I saw decorative scars only once, namely, on my rower Antonio. They consisted of several ridges running across the chest. These incisions are made with the tooth of the dogfish (cachorra) and rubbed with soot and water, so that they remain visible for a long time. The operation must be done early in the morning by a single man; other onlookers, above all women, may not be present. The wounds are said to heal well, but /218/ a great deal of blood is said to flow in the process. The number of incisions is indefinite. The bearer of such an incision is called wōlĭ (1).

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[171] 1. Cunha Mattos reports on this same custom

/218 cont./

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[171]

1. (cont.)
from among the Cherentes (Rev. trim. 38, p. 23), although he does not give full credence to his informant.

[302]
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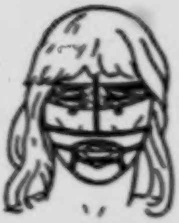
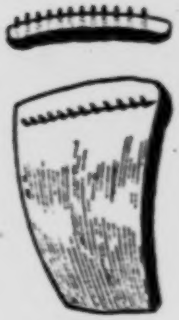
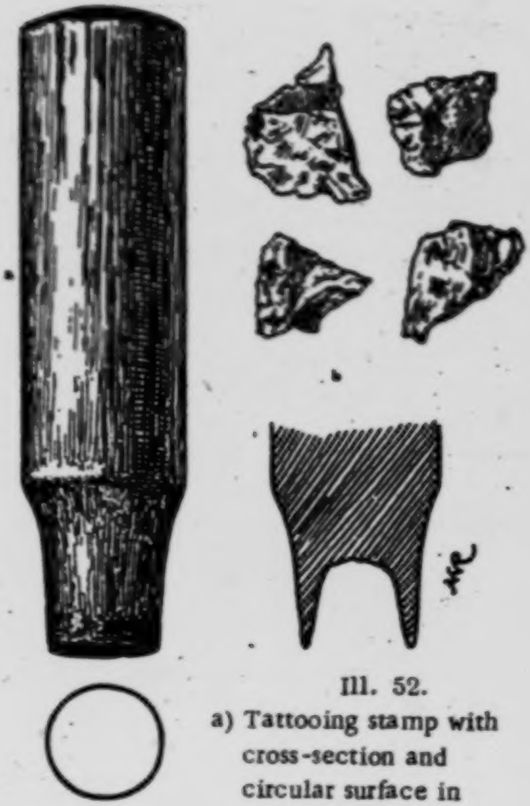


Ill. 50.
Full facial painting.



Ill. 51.
Scarifier.



Ill. 52.

a) Tattooing stamp with cross-section and circular surface in natural size.

b) Tattooing knife of stone, natural size.

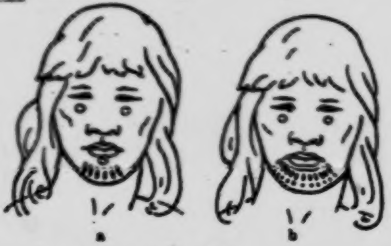
[554] Concerning such decorative scars Kurisí told me that only a person who had killed an enemy was permitted to have such incisions made across the chest and back.

Tattooing. We distinguish between two types of tattooing: tribal and chief's tattooing.

/218 cont./

304 [619] The tribal tattooing, which is characteristic of both sexes, consists of two small blue-black circles about 1.2 centimeters in diameter on /Ills. 50-52 appear here/ the cheeks below the eyes (Pl. 14; 16). As the name for this there was given: ŏdĕmăl̥ūl̥í, ŏdĕmăl̥ĭl̥ǘ, ŏdemărĭní. The tattooing is executed in the following manner: With a /219/ stamp (wā̆lĭŏná̆ = tobacco pipe) made of aruera wood (kūwă̆ŏ́) the circular line is pressed into the cheek with a slight turn of the sharp, circular edge of the stamp (Ill. 52a), so that it remains visible for a long time (1).

1. Ehrenreich brought back a stamp made of the stem of a bottle gourd (tešiā, Berlin 3913).



Ill. 53.
Chief's tattooing. a) man. b) woman.

Any splinter of a smashed flint stone, which is newly made each time, serves as a knife. It is not further worked, but rather one simply selects a pointed, sharp splinter (Ill. 52b shows four such stone splinters smashed by the Indians and said to be suitable). With these stone knives (mănādjú = stone tooth), the circle is now cut out about two millimeters wide, the wound washed out with a wet cotton cloth, and then genipa juice is rubbed in, which soon takes on a blue-black coloring. Allegedly the wound is supposed to heal in two days without festering, but in the case of Mauzí, on whom the tattooing had been cut only recently, I noticed that the upper edges of the circle were slightly swollen. When the tattooing is still new, it is deep, has sharp edges, and has a very dark color. With age it forms a scar, gradually becomes entirely flat, and the color disappears. In a village of the north horde I also observed a man with red-colored tattooing.

[881] The tattooing is incised with the onset of puberty, namely, between the ages of 12 and 14. I occasionally, however, found

/219 cont./

304 881 the two circles drawn with black color on small children. In the case of boys, the time is determined according to when, after the last cropping, the hair reaches down to the tip of the nose in front and to the shoulders in back.

304 463 The tattooing is done by special persons who own stamps and stone knives and are called wairădŭ́. There was only one such person in the south horde (in Village 6), whereas in the north horde there were several (for example, Ilk in Village 13). They are paid for this operation. No ceremonies of any kind are said to take place, and the children are not always tattooed together, but also singly on occasion, whenever one happens to be able to get hold of the master.

304 [620] The chief's tattooing, which is characteristic of chiefs and their wives, consists of vertical black strokes between the lower lip and the lower edge of the face, which are arranged side by side in one or sometimes also in two lines, one above the other (Ill. 53 a, b). According to Kurišť, this tattooing is supposed to be peculiar to women. Even girls are said to have such lines of blue dots on the chin, which is supposed to be regarded as very beautiful. I never observed this last phenomenon, however.

515 /220/ e) Body care. The Indians bathe a great deal; usually they take a bath early in the morning, and even during the day they plunge into the water whenever they feel like it, in most cases probably to cool off by means of the subsequent evaporation of the water in drying.

515 824 881 388 Two plant products serve as soap in washing; first, a bark (ŭăbăkắ = sabão do matto), from which one scrapes off a little, /Ills. 54-57 appear here/, rubs this in water, and washes himself with the lather thus produced; then there is a tree bast (dŏŭ́) which is also used as soap for cleansing.

302 824 The rubbing of the body, the arms, and especially the hair with the fragrant resin (ăndīlắ) of the almecegeira (Hedwigia balsamifera), which is ordinarily stored in gourds, is very popular.

/220 cont./

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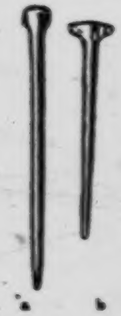
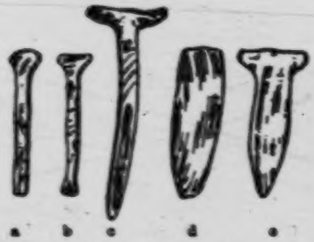
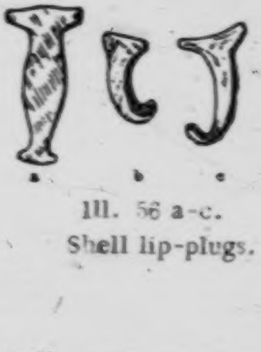


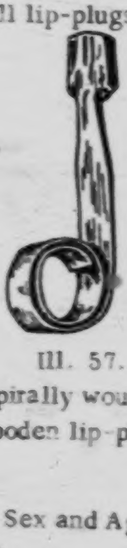
Ill. 54 a, b.
Bone lip-plugs.



Ill. 55 a-e.
Shell lip-plugs.



Ill. 56 a-c.
Shell lip-plugs.



Ill. 57.
Spirally wound
wooden lip-plug.

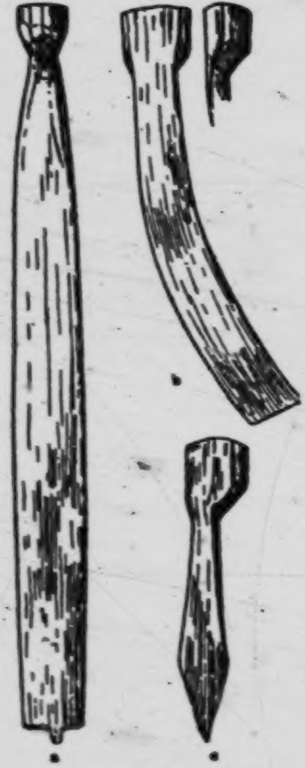
B. Different Ornamentation According to Sex and Age (Distinguishing Ornamentation)

a) Lip ornaments. Such ornaments are worn only by
304 the male sex (1). The hole necessary for receiving the

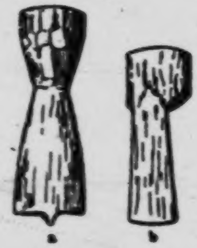
1. According to Kurisǐ, women are also supposed to pierce a hole in the lower lip; he himself admitted, however, that he had never seen this, and I, too, never observed this phenomenon.

/220 cont./ The hole necessary for receiving the
304 ornament /221/ (ĭdjã̄rũlã̄nǒ) is pierced in the center of the lower
[852] lip at the age of about six or seven years. This operation is per-
[237] formed with a piece of bone from the howling monkey (ázõdī =
[243] howling-monkey bone) and by special men, of whom there was
only one in the south horde, in Village No. 7. Special ceremonies
are not supposed to take place in connection with it, but the
piercing seems to take place on the occasion of certain festivities.

*301 In this hole, plugs of bone, shell, wood, or stone are worn. They are regarded as the insignia of the male sex and are never removed, since, as a result of their narrow base, they are no hindrance in eating. Only a few old men sometimes had no lip plug. In barter, a few gave them up without further ado, others hesitated a bit at first and were embarrassed when they no longer had a plug stuck in the hole; generally they immediately made themselves a new one or inserted a reserve plug. The plugs are stuck through the hole from the inside and drawn out again in the same manner.



Ill. 58 a-c.
Wooden lip-plugs of the youths.



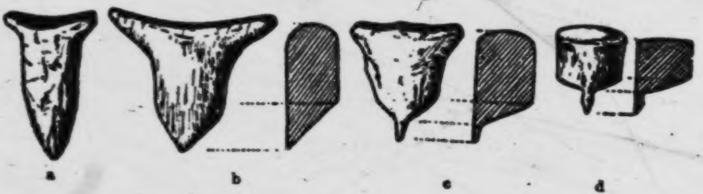
Ill. 59 a, b.
Wooden lip-plugs of older bachelors.

The lip plugs are made of different material and in different forms, according to age.

[237] The smallest boys wear plugs made from the bone of the howling monkey. These are about four to eleven centimeters long,

/221 cont./

*301 taper to a point at the bottom, and at the top have a wider end which rests against the inner side of the lower lip as a support [237] (Ill. 54 a, b). Bigger boys use plugs made of mussel shell (īdjě́). The mussel used for this is the thin, two-pointed mussel (Pl. 45, Ill. 1c), which was called īdjě́ /Ill. 59 appears here/ or k(ă)dālắ. Also, according to Pedro, lip plugs called djălāpŭ́ are made from the thick, triangular mussel (bulŭ, Pl. 45, Ill. 1a). He maintained that I had such plugs in my collection; /222/ the name was never given to me otherwise, however. Apparently a number of shell plugs are actually made out of this mussel. The plugs made out of the two-pointed shell have a mother-of-pearl sheen, are flat and narrow, rod or wedge-shaped, and usually have a wide support (Ill. 55 a-e). Plugs made out of the triangular shell on the other hand, have a white sheen and are thick, and usually taper down to a curved point or exhibit curved forms (Ill. 56 a-c; see also Pl. 12, Ill. 2).



Ill. 60 a-d.
Wooden lip-plugs of the men.

Boys at an age just before puberty sometimes wear spirally rolled plugs made out of narrow strips of wood (ōdŭhŏ́, Ill. 57).

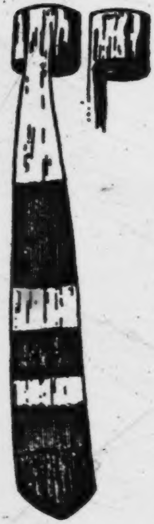
[881] [824] With the incising of the tribal tattooing the youths change over to lip plugs of wood (ōdŭhŏ́) (according to Ehrenreich, made out of the light wood of the piuva tree). At first they like to wear huge wooden lamellae. The largest specimen of my collection is 25 centimeters long by two centimeters wide (Ill. 58a); such lip plugs reach down to the chest (Pl. 43, Ill. 1). At the lower transverse edge these lamellae usually run out to a small point. The older people become, the shorter the plugs they wear; the

/222 cont./

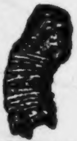
*301 latter are sometimes cut off obliquely at the bottom (Ill. 58 b, c). Older bachelors wear plugs which do not differ essentially from those of the married men (Ill. 59 a, b). The married /Ill. 60 appears here/ men likewise wear wooden plugs which in the beginning still resemble the forms worn by the older youths, but later become ever shorter and thicker, and finally, in the case of older men (from about 50 on), consist of a button 1.8 centimeters in diameter, which sometimes still has a little point in front at the lower edge (Ill. 60 a-d).

[531] ←

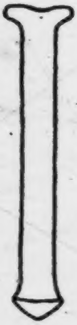
[237] →



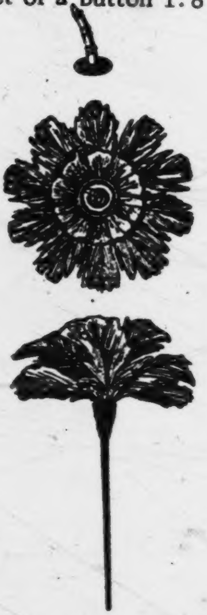
Ill. 61.
Painted wooden
lip-plug.



Ill. 64.
Capybara teeth in
storage form.



Ill. 62.
Stone lip-plug.



Ill. 63.
Ear covering with
double feather wreath.

[531] On special occasions painted wooden lip-plugs are said to be worn by young people; I never saw such specimens, however. In the first village, the boy Mauẓí, on the day after he had told me this, had his plug painted "as it is done farther downstream" (Ill. 61). [532] Among the wax reproductions of dance figures which I was able to acquire among the Karajá, there is the ĩnãuĩní mask. This has a strip hanging down from the chin,

/222 cont./

*301 painted and covered with rolls of wax, which apparently is supposed to represent such a painted lip-plug (Pl. 45, Ill. 7).

*301 184 This sequence was precisely observed everywhere. Only in the first village near Leopoldina were deviations found. Here the boy, as /223/ has just been mentioned, wore a wooden lamella, and later a wooden button, like his older brother and the [177] father. This family was civilized; they hesitated to walk around with long plugs in front of the Brazilians. On the whole, long [152] plugs are regarded as a sign of vanity, which is why older people, for example, can never wear them without making themselves ridiculous. The young people in the first village felt too superior to their savage fellow-tribesmen to wear such ridiculous things; hence they contented themselves with the dignified button of the old people.

*301 [324] The stone lip-plugs (mănă 'dĕlĕ̔; mănă̔ = stone, mănādērĕzŏ̔ = rock crystal) are a special kind. They are cut to shape out of quartz, rock crystal, or /Ills. 61-63 appear here/ alabaster and then smoothed so that they look as though they were polished. The mouthpiece is greatly widened; the lower end runs out into a thickening (Ill. 62). Such lip plugs are worn only by unmarried men and only at special festivities. When they marry, they give it to a young relative. Since the stone lip-plugs are very thick, the lip hole must first be enlarged. This is done by the insertion of ever thicker wooden plugs. I saw only one specimen of such a lip plug, and, to be sure, in the south horde, but could not acquire it. I learned about a second specimen /224/ in the south [439] horde only long after we had left the village. They are not made by Karajá, but by the Tapirapé, with whom the Karajá of the [438] north horde barter for them. Those of the south horde again buy them from those of the north horde, the price then allegedly [435] amounting to a canoe, an ax, a pot, and a bush knife. In other words, they are very expensive and are therefore, and because they are very fragile, cautiously handled and kept carefully [648] wrapped in cloth. At the present time, when the Karajá have a feud with the Tapirapé and are therefore no longer able to buy stone lip-plugs, their value has naturally increased many times over.

/224 cont./

*301 b) Ear ornaments. The hole serving to receive the ornament [304] is made in the ear lobe, close to the inner edge; it is pierced [602] soon after birth by the mother or a relative (uncle) with a monkey bone or tucum splinter.

Ornaments which differ according to age levels are worn in this hole by both sexes; they are not constantly worn, however, but are put on only occasionally, according to mood..

Children of both sexes, above all the smallest ones, wear [237] the ear ornament called kūădjŭ (= capybara tooth). A tulip of colorful parrot feathers is fastened to a short, thin palm-wood stem with wax and a wrapping of cotton thread, and in its calyx-bottom there is a mother-of-pearl disk, generally 2.2 centimeters in diameter. From the center of this there rises a rodent tooth (capybara = kū(w)ă; according to Ehrenreich, agouti), which is usually wound round with a black cotton thread (Ill. 63).

The specimens that I brought back show certain differences. The tulip usually consists of yellow-red parrot feathers; the disk is sometimes also surrounded by an inner wreath of small, clipped red feathers. The mother-of-pearl disk sometimes bears one or more concentric wax rings. One specimen has a wax disk in place of the mother-of-pearl disk, and in the case of five others the disk is lacking entirely; the tooth rises directly out of the calyx and in one specimen is wound on its lower part with raw white cotton. Four specimens of the collection have small pendant feathers which hang down from the stick on thin string (1).

1. Ehrenreich, in addition to similar specimens, brought back another on which the disk bears a cross of black string. Perhaps it comes from the Šambioá; see the next footnote /see p. 118/.

This ornament was worn mostly by babies and children from two to three years old, and, to be sure, constantly; among bigger children it was encountered only sporadically (Pl. 18, [435] left). It is a very precious ornament. The capybara is difficult to hunt because of its timid nature, hence the rodent teeth are

/224 cont./
*301 very expensive, and they are all the more expensive the smaller
435 they are. They are used as money for buying boats; one buys
[436] a boat for two such teeth. They are stored in the packing shown in Illustration 64: two long and two short teeth are tied together at the lower part with cotton threads and partly coated with wax. /Pl. 45 appears here./

*301 /225/ I obtained the gourd disk in Ill. 65 under the name of ăndŏhŏmālĭ. It is covered with four concentric wax rings, some of the interspaces of which are painted red; in the center there are three holes. Allegedly this is supposed to be a disk of an ear rosette, but I did not see such large disks elsewhere.
[532] On the dance masks, however, there are large ear rosettes; perhaps it is the disk of such a mask rosette.

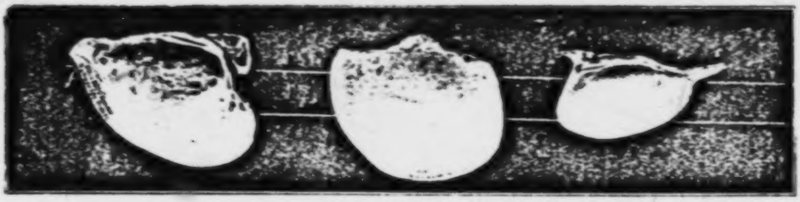
The mature young people of both sexes wear a slightly different ear ornament, but only occasionally, probably more as a festive ornament. It is called dŏhŏlūä (= dŏhó-eye; the mother-of-pearl disk in the center was also called this). A feather rosette is put on the front of a taquara stick by means of a cotton wrapping, and the middle of it is covered with a mother-of-pearl disk with a wax button in the center (1) (Ill. 66 a, b). /Ills. 65-67 appear here./

[184] 1. Ehrenreich brought back a few specimens with a wax cross on the disk. I never saw such ear rosettes. Kőnigswald (Globus, Vol. 94, p. 219) states that these only come from the Šambioá, whereas those of the Karajá show only the wax button. My findings would agree with this. See also the previous footnote /see p. 117/ and compare in this connection the Šavajé /see pp. 315-316/.

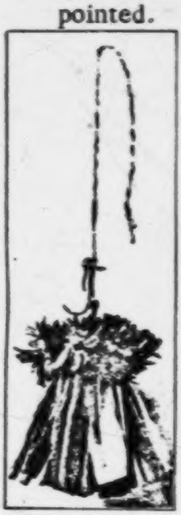
[TEXT continues on p. 120]

Plate 45

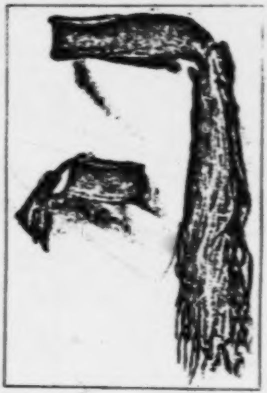
*301
[237]



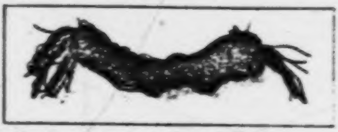
1. Shells for lip plugs: a) triangular, b) mother-of-pearl, c) two-pointed.



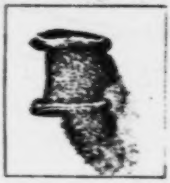
2. Tuft feather-tassel.



4. Calf band (a) and ankle band (b) of a girl.



5. Leg wrapping of the smallest children.



3. Arm cuff of a child.

[532]
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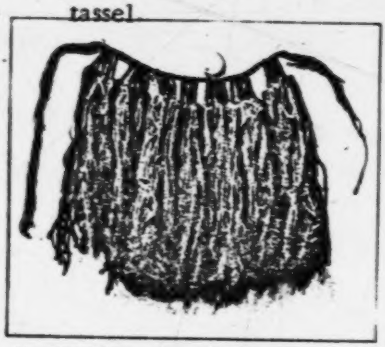
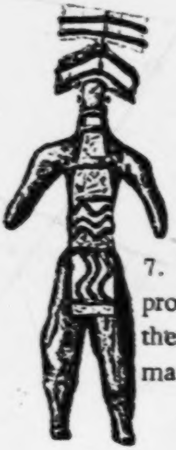


6. Calf band with tasseled string-hangings.

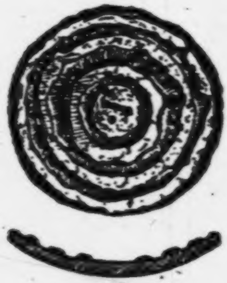


7. Wax reproduction of the inauiní mask.

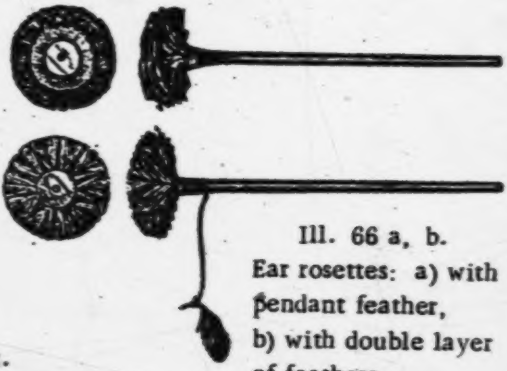
/225 cont./

* 301 [237] The rosette consists either of small fine red feathers or of two layers of yellow and red clipped parrot feathers, of which the outer layer is yellow and the inner layer red, or the opposite. These ear rosettes also occasionally have a small pendant feather.

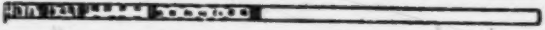
Young people, as well as adults of both sexes, wear essentially simpler ornaments, namely, simple rods (dŏhŏ́), which are often covered on the front part with incised decorations (Ill. 67). Here, too, we find differences according to age. There are three kinds of such rods: yellow, mostly carved taquara rods, reddish or brown cane rods from a variety of gibate, /226/ and black, undecorated rods of gibate (dŏhòdèbĕ́ = black rods). The unmarried youth generally [822] wears rods of yellow taquara cane and sometimes such of red or brown cane, while married persons, besides rarely occurring yellow rods, generally wear only black rods. Maidens and older bachelors, howeve also wear such black rods. Moreover, young people prefer long rods, while old people wear only short ones (Pl. 42, Ill. 1; 43, Ill. 1; 44, Ill. 2). [824]



Ill. 65.
Decorated gourd disk.



Ill. 66 a, b.
Ear rosettes: a) with pendant feather,
b) with double layer of feathers.



Ill. 67.
Carved ear-rod.

/226 cont./

*301 c) Arm and leg ornaments of red-colored cotton. These ornaments, consisting of arm cuffs and calf and ankle bands and worn by both sexes, are the insignia of the unmarried and are therefore worn from earliest youth until marriage and then again by widowed persons.

*301 286 The arm cuff (dēsĭ́) is crocheted out of cotton with the crochet hook as a long cylinder the thickened edges of which are bent outward like a rim (Pl. 45, Ill. 3; see on Pl. 16, 18; 44, Ill. 2). The upper opening is wider than the lower one. They are made by the women, and, to be sure, are crocheted over a club or a manioc pounder (according to Ehrenreich, also over a [386] special wooden cone not observed by me anywhere). When the cuffs are finished, they are colored red with urucú oil-color. *301 They may be put on and taken off; they are laid aside especially for heavy work. On the whole, they are not worn constantly, but [912] most of the time. Young men sometimes insert their knives into them from behind, so that the blade sticks out toward the elbow. If they become too tight, they are removed and new ones are made. They are ultimately removed only at marriage. There [554] is a possibility, however, that they may be put on again later, and, to be sure, in three instances: first, widowed persons wear them again; then, men may wear them again if their wives are satisfied with them and put them on for them; and, finally, the best wrestler may wear them again.

[286] Ankle bands (wālāŭ́) and calf bands (dēōbutắ) are likewise crocheted out of cotton and colored red. These are narrow bands with thickened edges, which are crocheted together in front. At this closing place a long tassel of thread hangs down from both edges (Pl. 45, Ill. 4 a, b; see also Pl. 15, Ill. 1; 16; 36, Ill. 1, 43, Ill. 1). The tassels of the calf bands are often tied together in back for long marches or rapid sprints, in order not to impede the movement of the wearer (Pl. 44, Ill. 2). On the calf bands bast bindings are sometimes also tied (perhaps a sign of mourning?).

/226 cont./

*301 In the case of the ankle bands the upper edge, in the case of the calf bands the lower edge, is somewhat wider than the other one. The small circumference of the calf and ankle bands is noteworthy. In the case of a 16-year-old girl the circumference of the calf band is 24 centimeters, that of the ankle band, 17 centimeters; in the case of a young man, that of the calf band, 29 centimeters.

*301 Both bands are crocheted by women directly onto the leg of
286 the wearer. The person concerned lies on a mat on the ground,
the head put on /227/ a bundle; a rolled-up net covering is
[602] pushed under his knees. A woman related to him crochets the
bands out of white cotton thread on each leg; only after they
are finished are they colored red.

The bands are put on soon after birth. If they become too tight, they are cut and replaced by new ones. In the meantime people often walk around without the bands. To cut them off, they insert a small stick between the band and the leg, so as not to injure themselves with the knife, which, because of the strong, firm netting, must be pressed quite hard to cut through it.

Boys remove their ankle bands at an early age; girls wear them constantly until marriage, when the two sexes cut off each other's calf and ankle bands. Widowed persons put the calf bands on again.

*301 Ornamentation as a sign of rank scarcely exists; at any rate
[554] I did not see anything of the sort. Kurišĭ, however, said that
[622] chiefs' wives wear a necklace of chains made of Thevetia fruits
[824] (māl̦ăni̇̌). The chains are arranged vertically on two threads,
which are tied at the back of the neck, in such a way that the
chains increase in length in front and extend down the body to
the navel.

C. Other Ornamentation.

All the other ornaments are limited to unmarried persons (children and young people) and are worn only occasionally.

/227 cont./

*301 a) Cotton ornaments for the neck, hips, arms, and legs. They represent a large part of the Karajá ornaments, but are worn only occasionally, probably because of their weight. With [822] reference to color, the black ornaments for children are distinguished from the red ornaments for young people.

A narrow head-band of black cotton plaiting set with small shell disks was brought back by Ehrenreich from the Karajá [114] (Berlin 3676). I doubt that this object is really a head band. For one thing, I never saw such an ornament, and then the band seems much too long for a head band. Similar bands, on the other hand, are found as belts for girls' string aprons and as bands for the cylindrical dance-masks.

*301 On their necks the youths wear long red tassels (nŏhŏ̃z̬ãz̬ŏ́) 283 on a braided string which is hung on the necklace by an eyelet in back. Two such tassels are always worn. The ornament (Ill. 68a) is very rare. In place of it children wear black strings, on each end of which there is a thick, short black tassel (nŏhŏzắ). Two such strings are placed one on top of the other, so that the tassels coincide, and are then folded in half so that all four tassels hang down at the bottom. The upper loops are knotted [237] and then drawn through the necklace. In the case of the neck tassels of girls, /228/ snail shells (Castalia dolabella) are often drawn over the tassels from above (Ill. 68b; Pl. 18, right).

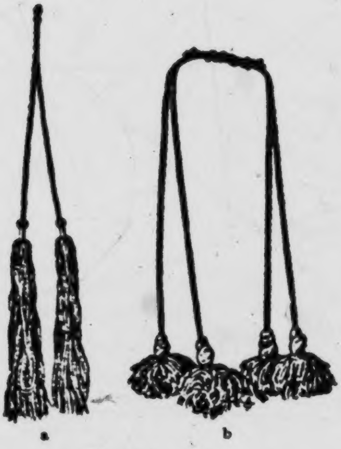
Around the hips the girls sometimes wear an apron [(g)ūŏhǐ] that falls far down and is made of black cotton strings which are plaited into a belt at the top, and this is sometimes trimmed with mother-of-pearl disks. The apron, closed, is drawn up from below over the hips. The strings fall down to the feet; in walking the thighs are visible between them. This ornament was also very rare (Ill. 69; Pl. 18). /Ills. 68 and 69 appear here./

Arms and legs correspond with regard to the type of cotton ornaments. We distinguish between three different kinds:

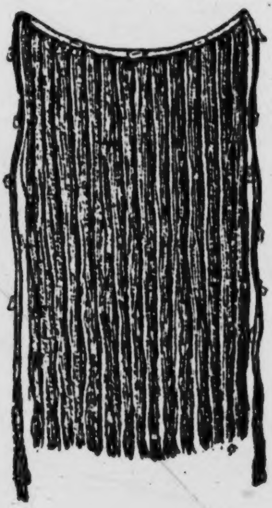
The first kind consists of long black strings, each with two tassels at one end. These strings are wound around the upper arm in the following way: first one holds the tassels against the shoulder, then wraps the upper arm beginning at the top, and leads the wrapping from the elbow upwards again, until the entire string is used up. The end is knotted, and the tassels are then allowed

/228 cont./

*301 283 to fall down over the wrapping, where they naturally always lie on the outside. This ornamentation is worn only by children. Such tassel strings for the upper arm are called dōlǔ, for the lower arm dēsidēbě (though I never saw such lower-arm tassels; Kurišĭ merely told me about them), for the calves deobudă; I was unable to discover any special name for ankle tassels of this kind. The strings often have a quite enormous length: in the case of the upper-arm ornamentation (Ill. 70), the strings are 275 centimeters long, the tassels /Pl. 46 appears here/ /229/ /Ills. 70-73 appear here/ /230/ 75 centimeters; in the case of the calf strings, the strings are 210-220 centimeters long, the tassels 17-18 centimeters (Ill. 71 a, b). Ehrenreich states that soon after birth black cotton strings are tied around the lower arms and the lower leg (aϑoñrubě; "Beiträge," p. 11); as for black self-contained strings nine centimeters long, to which tie-strings are joined on both sides, which represent such bindings for babies, see Plate 45, Ill. 5. Bigger children, too, occasionally still wear such black calf-bands.



Ill. 68 a, b.
Neck tassels: a) youths, red;
b) children, black.

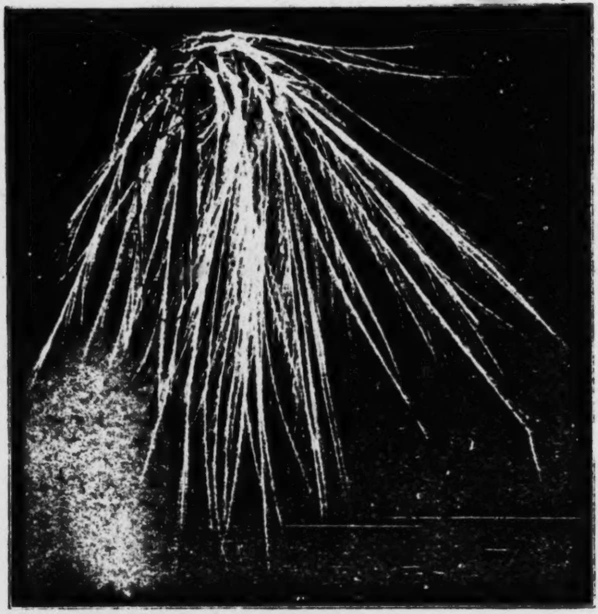


Ill. 69.
String skirt of the girls.

[TEXT CONTINUES ON P. 127]

Plate 46

*301
237

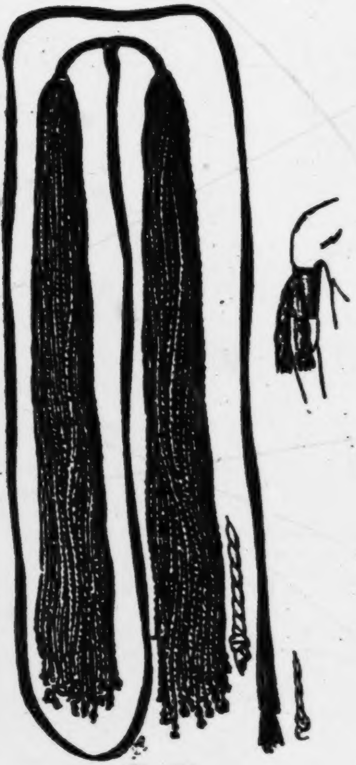


1. Feather cap with heron feathers.

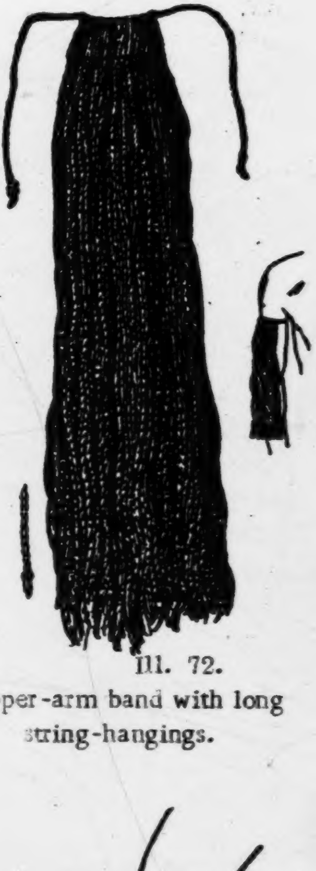
2. Firm net cap set with white down feathers.

3. Feather cap with white feathers.

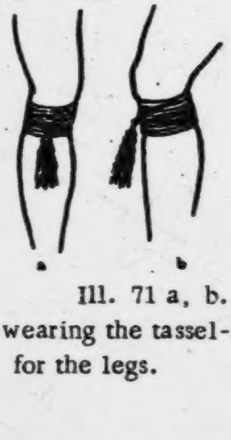
*301
283



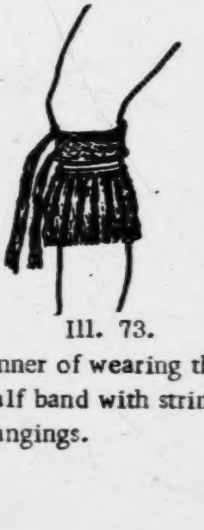
Ill. 70.
Tassel-string for upper arm.



Ill. 72.
Upper-arm band with long string-hangings.



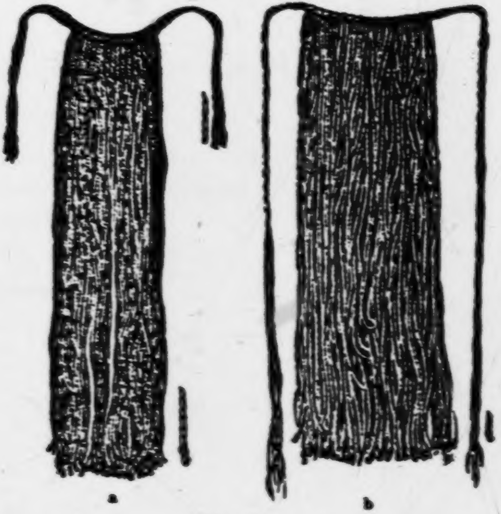
Ill. 71 a, b.
Manner of wearing the tassel-strings for the legs.



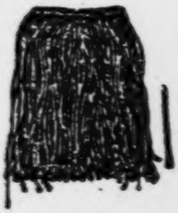
Ill. 73.
Manner of wearing the calf band with string hangings.

/230 cont./

*301
283 The second kind consists of flat, plaited or tasseled bands with long string hangings. This ornamentation, too, is worn almost solely by children. For the upper arm, it is customary to wear black plaited bands (lo͞lŭ), which are so fashioned that when they are put around the arm the tassels hang down tress-like on the outer side of the arm. The hangings reach a length of up to 127 centimeters (Ill. 72). Below the calf bands, on the other hand, there are more often tied the red tasseled bands [(k)ūljāŭ́], the hangings of which reach a length of 16 centimeters and encircle the entire leg (Ill. 73). The hangings on the specimen in Ill. 6 of Plate 45, in which gaps have been left at regular intervals, are especially pretty.



Ill. 74 a, b.
Double-pad bands with string hangings for the upper arm. b) Tasseled.



Ill. 75.
Double-pad band with string hangings, as calf band.

The third kind, finally, consists of two adjacent, parallel, thick pads which are plaited together and from which long red hangings hang down. This ornamentation is generally worn by bigger children and the youth of both sexes. For the upper and lower arm these bands

/230 cont./

*301 are called kōdēsi, in both cases their hangings hang down only
283 on the outer side of the arm. The lower-arm bands are worn behind the arm cuffs (dēsi). In this ornament, too, a plaiting of the upper part sometimes occurs (Ill. 74 a, b). For such calf bands, which are worn underneath the real calf bands, /231/ two names were mentioned: ūljāŭ and wŏḍāidi. In this case the fringe hangs all around the leg (Ill. 75).

*301 b) All other ornaments are worn only by the unmarried;
[237] married persons have no feather ornaments, whereas young people are abundantly provided with them, though they seldom wear them. The ornaments most often worn are the feather caps (boys), bead necklaces, and finger rings, as well as cotton belts with feather hangings. All other ornaments seem to be worn only occasionally
[415] for dances, festivities, etc. In between times they are carefully stored in the elegant, long, covered baskets. The female youth wear only necklaces and finger rings; the girls also wear feather caps and feather arm-bands. One girl nine to eleven years old wore the following ornaments: feather cap, red ear-rosettes, black neck-tassels with snail shells, feather arm-bands behind the red cuffs, black belt with gray bast-apron over it, a long black string-skirt to go with it, and, finally, calf bands (Pl. 18).

[484] On journeys my Indians had no ornaments; some of them
[197] wore Brazilian clothing, as well as lip plugs and native finger-rings. Almost all of the single ones tied a piece of fish line
[184] around their ankles. It was remarkable that in the villages of the north horde located north of the Tapirapé mouth there was only a little ornamentation and feather ornaments were almost entirely lacking.

[184] The village on the Tapirapé mouth occupies a special position. All strikingly divergent forms, which will be specially discussed in the following, come from this village. I cannot decide whether this is a coincidence or whether there is Tapirapé influence here.

[237] Of the feather head-ornaments mentioned by Ehrenreich,
[119] I did not see the following:

/231 cont./

*301 *237 The headdresses for the crown of the head, which consist of a rhombic plaited plate, from which rise two Cacicus feathers, each mounted on two feather-sheathed quills ("Beiträge," Ill. 8); the hindhead dance ornament lurinā̌ (ibid., Pl. II, 2; IX, 2), which I came across only among the Šavajé in an incomplete specimen; the diadems ahetǒ (ibid., Pl. IX, 5) which spread out at the top when they are tied on; the ornament ōdjǐ (Pl. 48, Ill. 7) brought back by me from the village on the Tapirapé mouth is similarly constructed.

*301 114 The reasons for this lack among the Karajá may be of three kinds: either the Ehrenreich specimens come from the Šambioá, whose culture, after all, does deviate somewhat from that of the Karajá, or it is only a coincidence that the Karajá did not have these particular ornaments on hand during my presence, or, and this seems to me the most plausible, a different fashion prevailed in Ehrenreich's time. The circumstance that Ehrenreich brought back several specimens of the lurinā, whereas I did not come across any among the Karajá and only a single specimen among the Šavajé, seems /232/ to point to the fact that the ornament, formerly so common, is now no longer worn to such an extent.

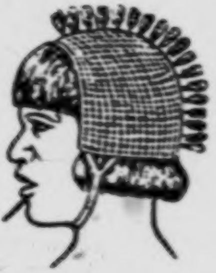
*301 *237 [284] The ordinary head ornament is represented by the feather caps (dǒlidǒ́lǐ). They are worn by children of both sexes; usually one sees boys walking about all day in this ornament. They consist of a net, into the threads of which individual feathers or feather rosettes fastened to rods are knotted. The caps are drawn over the back of the head and fastened with a chin string (lērŭdǐ) [287] (Ill. 76). The nets are made of fine bast fiber or thick bast plaiting. They can be turned inside out, and the chin string serves as a drawstring to close them; they are stored in this manner (Pl. 47, Ill. 1). Stiffened nets are very rare. The nets that can be turned inside out may be grouped according to two characteristics: according to the way the feathers are fastened, [284] and according to their arrangement in zones. According to the type of fastening we distinguish between two chief types: by far the greater number of them show in each case two small feathers tied to the threads (not into the knots) by means of separate threads (Ill. 77a).

/232 cont./

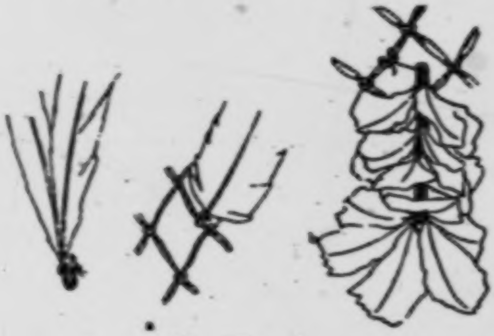
*301 *237 separate threads (Ill. 77a). A few bear in addition short or long-stemmed rosettes fastened to small rods (Ehrenreich calls this type hatukõ; Ill. 77b). Added to this there are two special types: first, bunches of long white feathers are tied on, which makes the entire cap look very bushy (Pl. 46, Ill. 3); such caps are usually worn by black-painted boys with short-cropped hair. The other, very rare exception is a cap in each of which a long white heron feather is tied (Pl. 46, Ill. 1). These feathers are laid back when worn.

According to the arrangement into zones, they are classified as follows: Nets completely covered with feathers, where no zones are distinguishable; caps with two zones, the lower of which consists of bunches of two feathers each, the upper of long feathers (Ill. 3 in Plate 47 is an exception, the lower zone of which consists of feather rosettes, the upper of long feathers); caps with three zones, which consist either of differently colored feathers, or whose lower zone consists of small feather-rods, the middle one of small feathers, and the /Plates 47 and 48 appear here/ /233/ upper one of long feathers, or the lower one of individual feathers, the middle one of rosettes, and the upper one of long feathers (Pl. 47, Ill. 2)

[284] →



Ill. 76.
Manner of wearing the feather cap.

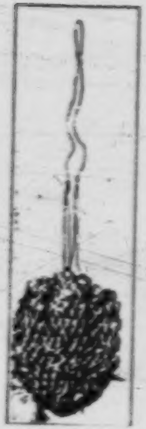


Ill. 77 a, b.
Fastening of the feathers in the nets of the feather caps a) 2 feathers each, b) rosette sticks.

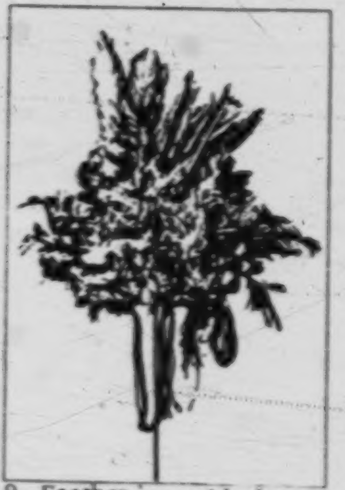
[Text continues on p. 133]

#301 *1287 2897

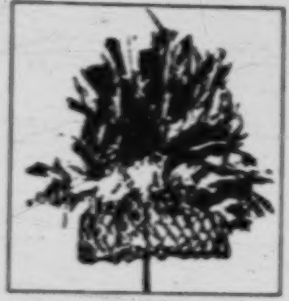
Plate 47



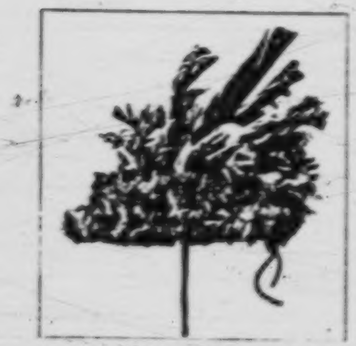
1. Inside-out feather cap (storage form).



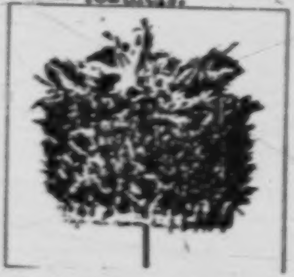
2. Feather cap with three zones of feathers.



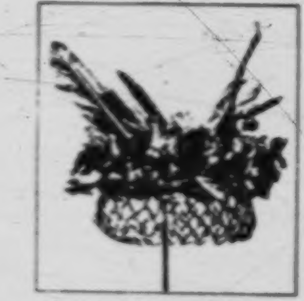
3. Feather cap with two zones of feathers.



4. Feather cap with feather hoop on the lower edge.



5. Feather cylinder.



6. Feather cap with feather hoop in the upper part.

Plate 48

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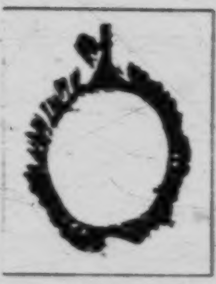
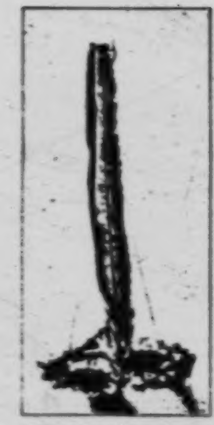
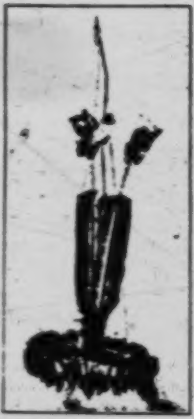
*237



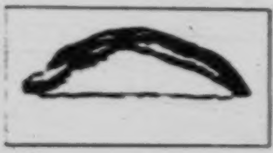
1. Feather hoop.



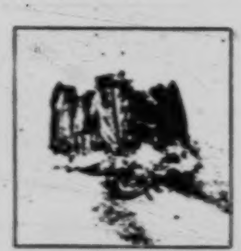
2. Feather hoop with simple tuft.



3. Feather hoop with composite tuft.

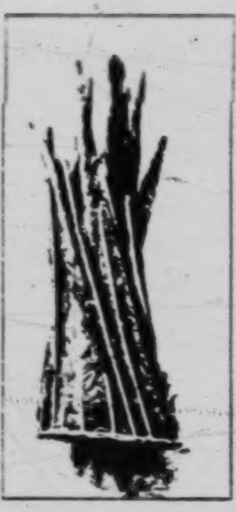


4. Head band of fine little feathers.

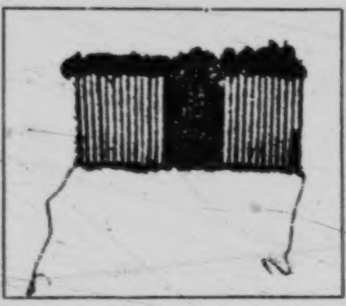


5. Feather diadem.

[824]
→



6. Head hoop with long vertical *arara feathers.*



7. Stiff cane diadem.

/233 cont./

*301 *237 287 Another kind of net is made of thick bast plaiting and is covered with white down feathers (Pl. 46, Ill. 2).

Stiffened nets are likewise very rare. A feather hoop is attached either to the lower edge of the net or high up in the net (Pl. 47, Ills. 4, 6).

The feather cylinder in Ill. 5 on Plate 47 represents a deviation. The cylinder consists of small vertical rods which are fastened at the top and bottom to a hoop and seem to be decorated in their entire length on the outside with ascending feathers. The upper opening of the cylinder has a net stretched over it, into which are tied tufts of two small feathers each. This ornament is somewhat reminiscent of Ehrenreich's feather-rod helmet /Federstabhelm/ ("Beiträge," Pl. IX, 3), an ornamental piece that I have not seen elsewhere.

[184] It is strange that these last three types, the nets of thick bast plaiting (Village 20), the stiffened nets (Village 2), and the feather cylinder (camp near Santa Maria) occur at the two end points of the Karajá area, which are in close connection with Brazilian culture, whereas those that can be turned inside out are limited to the as yet less influenced Indian territory.

*301 *237 Feather hoops (nắtăkắn) consist of a cane hoop, into the string wrapping of which small feathers are tied on the outside. These little feathers, mostly yellow or red parrot-feathers, are seldom tied in one direction all around, but usually go in both directions, starting from the back; and there where the feathers meet in front a couple of longer variegated feathers are attached (Pl. 48, Ill. 1). These hoops, placed horizontally on the head, are usually worn by boys, but they were seen relatively rarely; at any rate they were not an everyday ornament, as Ehrenreich reports in 1888. Sometimes there is set on the hoop in front a feather tuft (ōdǐ), which either consists of a couple of huge arara feathers (Pl. 48, Ill. 2) or is built in very complicated fashion, as in the specimen in Ill. 3 on Plate 48: two small wooden rods are encircled by red-yellow parrot-feather rosettes and each bears at the end a long blue-yellow arara feather, which is clipped off at the top, so that the quill is left standing. This free quill piece is wound with raw cotton; red feathers with small yellow covering-feathers are attached at the ends.

/233 cont./

*301 *237 Diadems, namely, head bands with the feathers standing vertically, are ornamental pieces which occur only very rarely. There are various kinds of such diadems:

In the case of one, to a string which is tied horizontally around the head, there is fastened by means of vertical plaiting colorful feathers whose quills are usually covered with glued-on white down feathers (Pl. 48, Ill. 5). [184] My three specimens (dōlǐdǒ́) all come from the village on the Tapirapé mouth; I did not see any in the other villages. [171] They are very reminiscent of the diadems of the Kayapó (see there /untranslated/).

/234/ A technically very superior ornamental piece is the small head-band (lūwjǐ́) reproduced in Ill. 4 on Plate 48. [284] On the fine head-cord fine little whitish feathers with a brown border are fastened in several layers on top of one another by being tied together with several strings and gummed over with a light-colored adhesive substance. The little feathers are slightly bent outward with the crowns. [184] This unique specimen also comes from the village on the Tapirapé mouth.

In the case of another diadem (ōdjǐ́), which likewise comes from this village, small vertical cane rods are fastened side by side to the head cord by a second cord that runs through the rods alternately from above and below and is joined each time to the first cord. The rods are also tightly wound with black and white cotton string, and this winding runs from one rod to another and joins them firmly together. Into the upper openings /Ill. 78 appears here/ of the rods are stuck red and yellow parrot feathers (Pl. 48, Ill. 7; Ill. 78). I saw this ornamental piece only in this one specimen. Similar to it are the diadems called ahetó by Ehrenreich ("Beiträge," Pl. IX, 5), in which, besides the little short feathers, long arara feathers project out of the canes, and on which the side edges are not vertical, but diverge at the top.

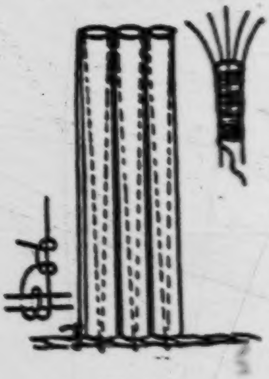
[184] I also saw the closed cane hoop (ǎndā̆dǎdǔ́), around which are fastened vertical, red arara feathers 55 centimeters long (Pl. 48, Ill. 6), only in the village at the Tapirapé mouth.

/234 cont./

*301 *237 Hindhead feathers (wăšiwăšidelōhi) were only rarely observed. They consist of long feathers, several of which are usually fastened side by side to a string, and the quills of which are sometimes covered with small feathers of a different color. The string is tied around the tuft of hair, and the feathers stand up vertically (see also "tuft feathers" above under "Hair Style" /see p. 96/). Similar feathers are worn on a thread around the neck, hanging down the back from the nape of the neck (djázŏ-lāhĕdŏ).

One of the most common and most striking ornamental pieces is the hindhead wheel (lāhĭdŏ; Pl. 49, Ills. 2, 3). This ornamental piece is worn by the male youth at festivities, especially at the wrestling festival; between times it is stored folded in the long, covered basket. To the complete ornament belongs the following five constituent parts: the feather wheel, the bast ring, the horseshoe-shaped disk, the forehead band, and the forehead feathers.

[284] ←



Ill. 78.
Construction of the stiff cane diadems.

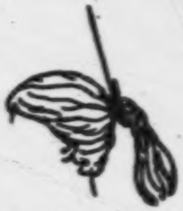
*301 *237 284 The ornament is worn in the following manner (Ill. 79): The hair /235/ is tied into a tuft in back; the ends hanging down are again tied up so that a thick knot of hair is produced at the back of the head. The bast ring is first placed around this knot and tied together at the bottom. Over the ring and around the knot the fan-shaped, outspread wheel is then tied. The wheel shape is achieved by the knotting of several strings which run through the feathers and emerge at the rim feathers. Further support is provided by the horseshoe-shaped disk which is placed on the middle part of the wheel and likewise tied around the knot. *301 *237 Thus, the wheel rests securely between pad and disk, the pad providing the necessary distance from the hair, while the disk

/235 cont./

*301 holds it spread apart. The wheel, however, is not entirely *237 closed at the bottom; the size of the open angle varies among the individual specimens. In addition there is still the forehead band, which is placed horizontally around the head and over which the forehead feathers are tied (Pl. 49, Ill. 1).

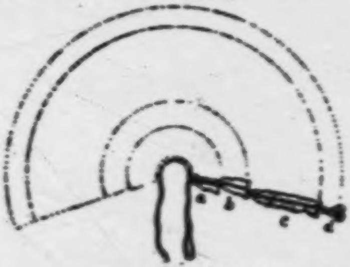
[114] Ehrenreich did not know how this ornament was worn. He distinguished two kinds: wheels with a one-sided covering layer of small feathers, which he regarded as mantles for feather helmets, and wheels with a two-sided covering of small feathers, which were worn crosswise over the head or as a collar around the neck or as a complement to the tuft feathers. With the second and last of these four assumptions he comes closest to actuality. The one-sided or two-sided covering layer has no further significance for the way it is worn. The Indians like to conceal the lower portions of the feathers with feather layers; since both sides are visible in the case of the above-mentioned manner of wearing it, the double-sided covering layer is easily explained, whereas the one-sided covering layer, always found on the front side, is perhaps explained by the fact that on the back side the quills are covered by the disk.

[284]



Ill. 79.

Schematic representation of the fastening of the hindhead wheel.



Ill. 80.

Schematic representation of the construction of the hindhead wheel.

[284] The feather wheels (lāhidò) consist of long feathers which are strung fan-shaped on a cord (see Ill. 8, layer c). They are, moreover, connected together by several continuous strings which emerge at the two lateral walls of the fan and, tied together, /236/ hold the wheel open. The whole is so

/236 cont./

*301 flexible that it may be folded together into a roundish cylinder, *237 in which case the front side is on the outside; they are stored in this fashion (Pl. 50, Ill. 4). The lower parts of the feathers are covered with covering layers, of which the longer, directly supporting one (layer b) always consists of dark green feathers, while the shorter one, supporting at the top (layer a), usually consists of greenish parrot feathers. At the upper ends of the feathers of layer c smaller, little yellow or variegated parrot-feathers are [284] attached. Either they are tied directly to the quill by a winding of cotton thread (Pl. 49, Ill. 2), or they are fastened to a small rod that runs up along the lower side of the quills of the long feathers, projects above the feathers, is here wound with raw cotton, and bears the small little feathers at the end (layer d) (Pl. 49, Ill. 3). These rods sometimes project to the same length as the long feathers above the latter. Concerning the combination of colors, see below under "Feather Technique" /see pp. 237ff./.

*301 The bast rings consist of a bast pad that is tightly wound 28 with wide bast thread. The pad is bent U-shaped; twisted bast threads are at the ends as tie-strings (Pl. 50, Ill. 3). I obtained three specimens and for each a different name: ā̄hā̄wŏ́, dōḷāhŭṇăṇi, ásikḷŏ̃rŏ́.

The U-shaped disks are of two kinds: either they are made of wood (ā̆hā̄wŏ́; Pl. 49, Ill. 5, from the village on the Tapirapé mouth), or they consist of fine cane strips, which are laid on top of one another with the flat sides, then bent U-shaped as a whole, and interlaced with black cotton strings into a solid disk (lăhĭdōḷāhŭnănị́, ăhēdŏ́ḷăḷĭn(ŏ); Pl. 49, Ill. 4).

In the same way, we distinguish two types of forehead bands. In one case, wide bands of gameleira bast are used, to the outer side of which are glued white down feathers (ămbùḷòtä, idūḷắ; Pl. 50, Ill. 2); in the other, narrow black plaited cotton bands (wōlĭĕdăkắn(ă); Pl. 50, Ill. 1).

/236 cont./

*301 *237 284 The forehead feathers are tied to these forehead bands (Pl. 50, Ill. 5 a-e). These consist of a stiffened cord or rod, to which are fastened two feather rods with long black end-feathers. They are tied over the forehead band with a band in such a way that the two feather tufts project horizontally forward.

One specimen consists of a plaited cotton band, like the forehead band; a small thread, tightly wound, is set on horizontally in front. To it is fastened a rod bound with raw cotton, which forks into two parts. Each part is wound with yellow parrot feathers, out of the center of which project long black feathers (name: kŏdšŭlŭkŭ́-wădjĭŏ́). In the case of another specimen, a long wound thread serves as the holder for the feather tufts, in the case of a third, even a wound rod. Perhaps two other ornamental pieces which terminate in similar tufts belong here. The one consists of a U-shaped /Plates 49 and 50 appear here/ /237/ bent cane rod whose ends are joined together with tie-strings. It is tightly wound with black cotton string and then wrapped with raw cotton. In front, two feather tufts project out of red feather rods with black end feathers. The other consists of a cane rod which is wound in two places in opposite directions with little red feathers. The center piece is free; to it are tied two little cane rods with little red-yellow feathers, which at the ends bear long red-green feathers.

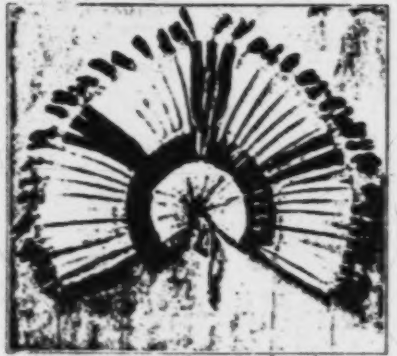
A most peculiar ornamental piece is the feather helmet (lădēnĭna, Pl. 33). Ehrenreich reproduces it in Plate IX, 5, of his "Beitrăge" and calls it tatenera. His specimens are incomplete, since the mantle has no feathers and only a piece of it is covered with white down feathers. My specimen consists of a bast plaiting with red parrot feathers glued to it. White down feathers adorn the lower edge. At the top there is a circle of short vertical canes in which are inserted long red arara feathers. These canes are uncovered in my specimen, whereas in Ehrenreich's specimens, around the narrowed neck below the little canes, four feather wreaths, which in part cover the little canes, are tied one above the other at intervals of two to three fingerbreadths.

[Text continues on p. 141]

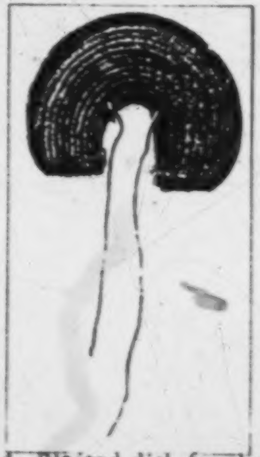
*301
*237

Plate 49

[385]

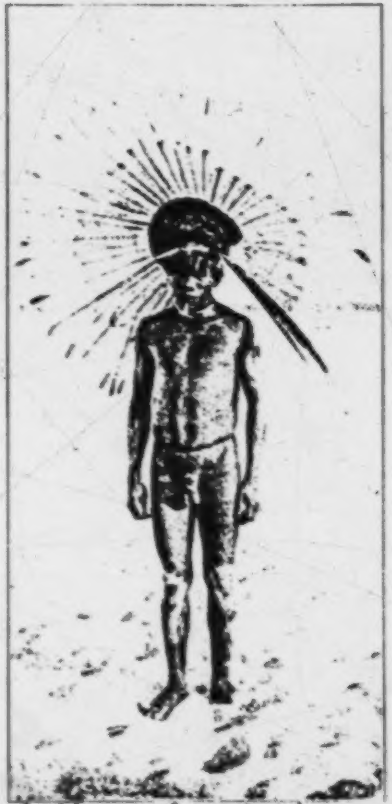


2. Hindhead wheel.

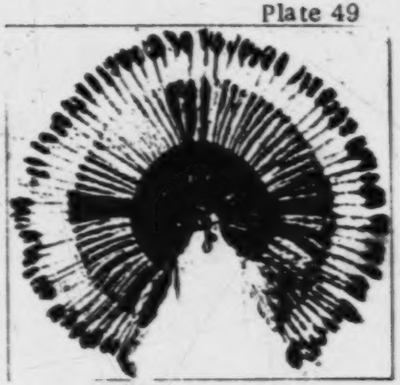


4. Plaited disk for the hindhead wheel.

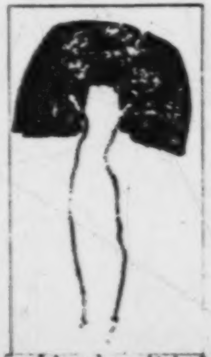
[297]



1. Manner of wearing the hindhead wheel.



3. Hindhead wheel.

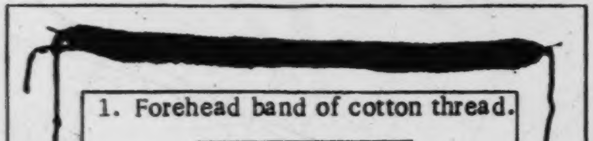


5. Wooden disk for the hindhead wheel.

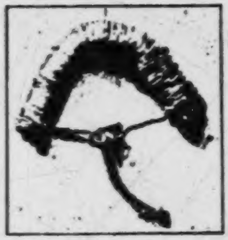
↑[283] ↑[287] *301 *237 284

Plate 50

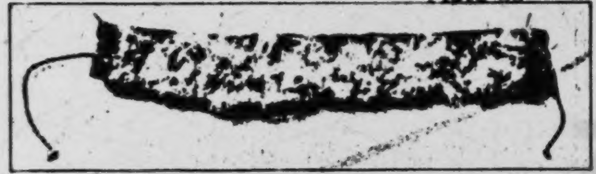
5: Krause--140 E-5 (1908) 1911 SP9 Caraja SP9



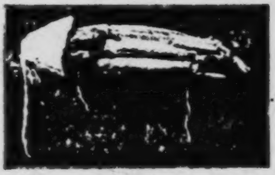
1. Forehead band of cotton thread.



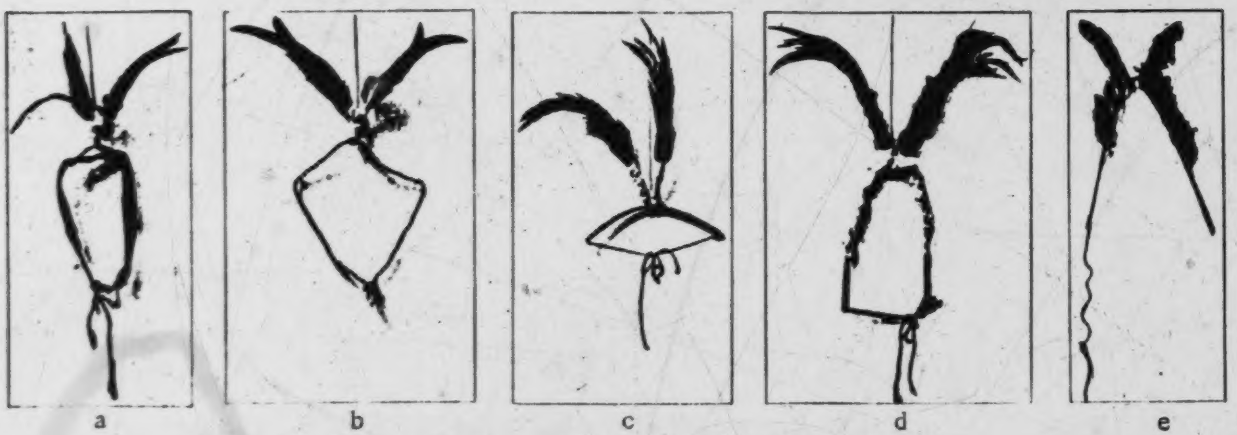
3. Bast pad.



2. Forehead band of gameleira bast.



4. Hindhead wheel, folded up (storage form).



a b c d e

5 a-e. Forehead feathers, are tied over forehead bands (1 and 2).

/237 cont./

*301 This helmet belonged to a chief's son; it was worn with the ear pendants and necklaces shown on the same plate. The ear pendant consists of a tulip of colorful parrot feathers (kūădjŭ́), from the stem of which two chains of whitish-red beads hang down, each of which bears at the end a Thevetia fruit, out of which shorter and longer little red feathers project. The necklace consists of four neck tassels (nŏhõză) of black cotton with snail shells strung on them. The two strings are not knotted, but run parallel to each other, and, in front on the part placed around the neck, they bear seven long pendulous chains of these same beads, at the ends of which similar fruits with little feathers are attached.

*301
*237 The feather crest of one girl is unique, and it likewise comes from the village on the Tapirapé mouth (Pl. 51, Ill. 1). The name given for it was dădŭlắ, a word that was perhaps misunderstood and should be tăbōlắ (wax), for the core of the whole is a lump of wax in the form of a huge bean with a flattened base. This lump is completely covered with little red feathers glued over it, and from its upper edge rise five long, red arara feathers. Around the center, concealed, run several black cotton strings which hang far down on both sides and are to be tied under the chin. The ornament is worn on the head with the longitudinal axis from front to back, similar to the Bavarian crest-helmet (Pl. 51, Ill. 2).

I did not notice any other head ornaments. Kurišĭ́, to be sure, told me that they tie the red leaves of a plant around their heads as an ornament, but I myself did not observe this.

*301
824 Neck ornaments. As neck ornaments, chains of beads are now used for the most part. /238/ The older neck ornaments consisted of chains made with fruits of the Thevetia (mālănĭ́; Pl. 51, Ill. 3a) and of such made with grayish-blue fruits (Pl. 51, Ill. 3b). These fruits are called išĭŭlānĭ́. The shrub on which they grow is supposedly planted in the plantings. Sometimes other, black fruits are also strung on the chains made of these fruits. Such fruit chains are worn mostly by women and children, especially by girls.

/238 cont./

*301 The modern ornaments consist of glass beads, which are threaded on chains. For these, too, the name ĭšĩũlắ is used. All [822] colors were taken, but green ones generally found little favor. [184] The fashions were entirely different in the individual villages: in one village people preferred large beads, in another small embroidery beads; in one white opaque beads, in another blue, black, or red ones. All the beads were first tested for their fragility and those that did not withstand a bite were rejected [436] forthwith. The unit of exchange was chains of beads with approximately 100 small embroidery beads. Children and women wore these just as they received them; boys and youths, on the other hand, reworked them according to their taste. The beads were strung on several horizontal strings arranged parallel to one another and knotted at several places with vertical threads. The entire necklace was tied in back. It usually fitted the neck closely; the various colors were arranged in varying groups, but in such a way that white constituted the basic color (Pl. 36, Ill. 2). Sometimes appendages of various kinds also hung down from it.

[283] Other neck ornaments consisted of cotton strings. These are either wound around the neck several times by the men (black), [237] or they consist of simple strings with pendants. For example, neck bones (?, bŭhā̃nāūnĭ́) of the dolphin are used as such ornamental appendages. It looked quite dangerous to see children, especially boys, who on the neck band wore shards of colored porcelain plates, which often reached the size of half a plate, with the broken edge toward the neck (1).

---

1. These appendages are already mentioned by Rufino in 1846/47 for the Šambioá. Rev. trim. 10 (1848), p. 196.

*301 *237 There are three kinds of arm ornaments. First, there are arm bands which have bunches of feathers in one place; then there are those with a plaited band to which are attached several layers of feathers; finally, fine strings from which pendants of all kinds are suspended. They are worn on the upper arm (dērōẓĭ) and on the

/238 cont./

*301 lower arm (dĭdē̌sí) in back of the cuff, and, to be sure, by the youth *237 of both sexes on special occasions.

Arm bands with bunches of feathers for the upper arm are reproduced in Ill. 1 a-c on Plate 52. The feather ornamentation consists either of rosettes with long little end feathers in them or of bunches of individual feathers, some of which look like claws.

In the case of the lower-arm bands with feather layers shown in Ill. 2 a-c on Plate 52, /239/ for 2a two layers of colored feathers are fastened one above the other to separate strings on the one flat side of the cotton strap placed edgewise, while for 2b on either side of the thick, twisted string feather layers are attached one on top of the other, of which the lower, longer layer consists of yellow, the upper shorter one of red clipped feathers. For 2c colorful parrot feathers in a wide layer are knotted to the twisted string by means of cotton knotting, and four Thevetia fruits hang down over this.

As pendants on simple string arm-bands either Thevetia fruits or small blackish fruits or snail shells or claws are used, to which feathers, feather rods, or bunches of cotton thread are usually attached. It is noteworthy that the pendants of snail shells and claws commonly appear in threes (Pl. 52, Ill. 3 a-f).

[824] I did not see strings joined together by little cross-sticks, with Thevetia fruits at the ends, as well as pendants of large red fruits, such as Ehrenreich brought back (Berlin 3729), and likewise none of the arm bands of ounce and wildcat skin with parrot or arara feather pendants (deo-ϑană) brought back by Ehrenreich, and no more than Ehrenreich the bands of bird bones arranged in parallel fashion that are contained in older Brazilian collections.

[825] As finger rings (dā̆bó = hand, finger) narrow strips made out of the tail rings of lizards are worn, and, /Ill. 81 appears here/ to be sure, by both sexes at all ages. They differentiate between two kinds: rings made out of the tail of the so-called chameleon (kūlắ) with oblique scale edges, and rings from the teju lizard (wădālĕ́) with vertical scale edges (Ill. 81). Both kinds occur almost equally often.

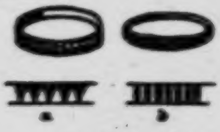
/239 cont./

*301
*237 In the case of small children the body, as well as the
arms and legs, is sometimes covered with white down feathers
which are fastened on with light resin. One child wore such down
on the upper arm and calves; the little feathers had already be-
[164] come dirty and look like skin scabs. The dead are treated
similarly (see there /see p. 277 /).

Hip ornamentation consists only of dance belts of the male
[286] youth. Along with feather belts, there are patterned plaited
cotton belts with appendages of all sorts.

The feather belts consist of long ostrich feathers which are fastened to two fine strings (Ill. 82). I saw such belts in only two specimens and only in the Karajá village in the interior of Bananal, where they were worn by youths for the greeting.

[286] The patterned, plaited belts made of black and white cotton
with appendages of the most varied kinds (wädäkänä) are worn by
the male youth, usually at wrestling,
and otherwise only occasionally.
The pendants are of a very diverse
nature (Pl. 53, Ills. 1-5). Very
popular are /240/ small feather rods
[825] or rosettes with long end feathers,
→ which, on long strings, are attached
in a long row to the lower edge of
the belt; usually Thevetia fruits or
mussel shells hang between them,
individually or in bunches. In the
case of the other belts, the feathers
are not fastened to separate threads,
but directly to the lower edge.
Especially handsome is the arrangement on the belt of Ill. 4,
whose small feather rods alternately bear little white end feathers
or red string bundles, as well as on the belt of Ill. 5, between
each of the small rods of which three to four Thevetia fruits with
red-yellow rosettes and like-colored end feathers hang garland-
fashion on a separate string, and the two center rods of which each
have two long red arara feathers. The ornamentation on the belt



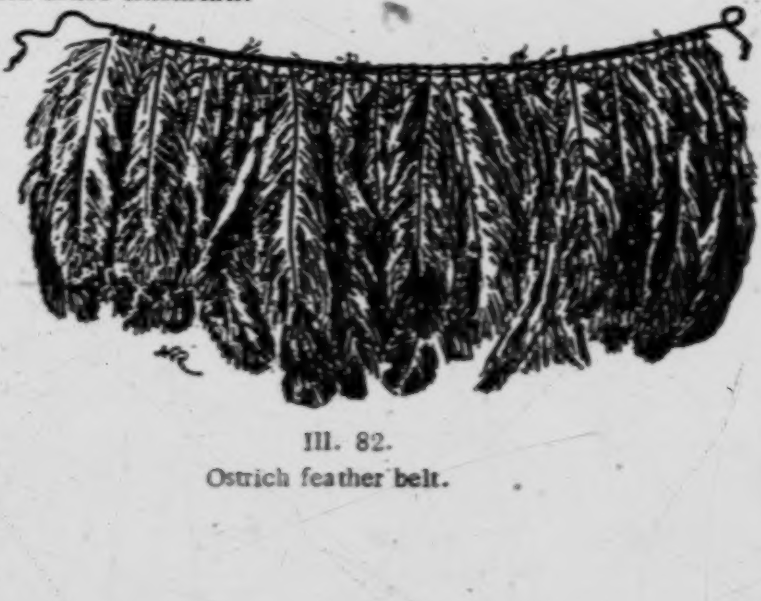
Ill. 81 a, b.
Finger rings made
of the tail rings
from a) chameleon,
b) teju lizard.

/240 cont./

*301 *237 of Ill. 1 is quite primitive. It consists of a few feather rods, Thevetia pendants, and the rattle of a rattlesnake.

I did not see the belts made entirely of Thevetia fruits mentioned by Ehrenreich (but cf. the Kayapó /untranslated/).

As leg ornamentation Ehrenreich mentions ("Beiträge," p. 24) bindings with strands of rattles and clusters of feathers; the strands are spaced by little horizontal rods, which are covered with down (ibid., Pl. X, Fig. 4). I have never seen such dance ornaments.



Ill. 82.
Ostrich feather belt.

6. Food.

433 The subsistence of the Karajá Indians is based on the cultivation of food plants and fishing. The gathering of wild [221] plants and hunting, on the other hand, are of less importance, and the breeding of domestic animals for food is wholly absent, since animals are kept only to furnish feathers or for entertainment.

222 137 Wild plants for food occur on the campo and in the forest /Plates 51 and 52 appear here/ /241/ only in limited numbers, whereas the plantings on the high banks usually provide good yields.

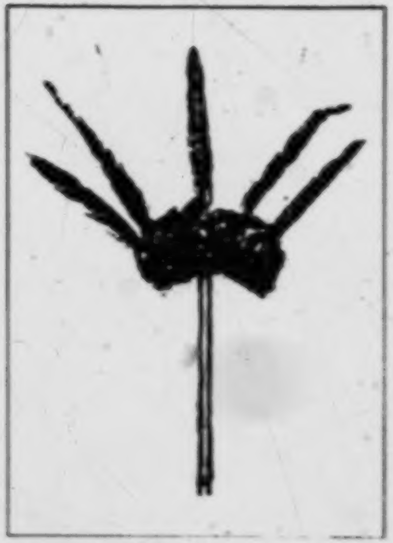
[Text continues on p. 148]

*301

[824]

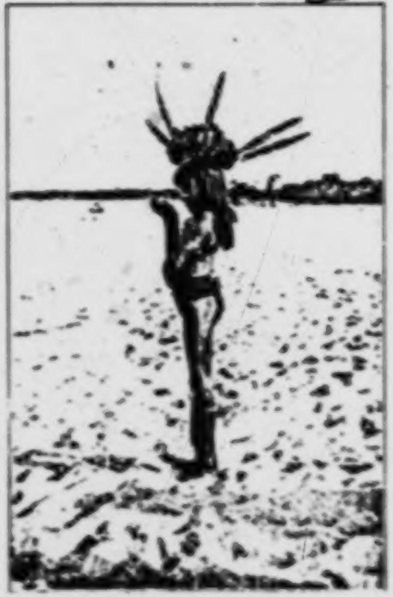
Plate 51

*[237]

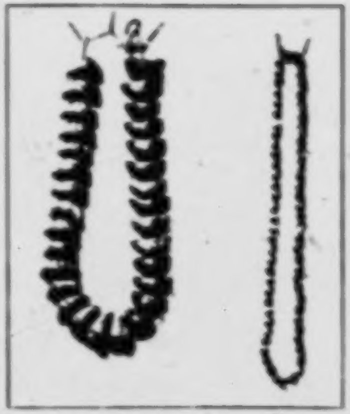


1. Feather crest.

*[237]



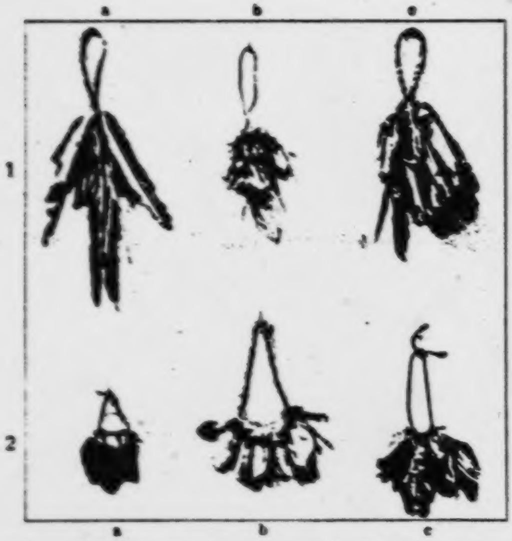
2. Manner of wearing the feather crest.



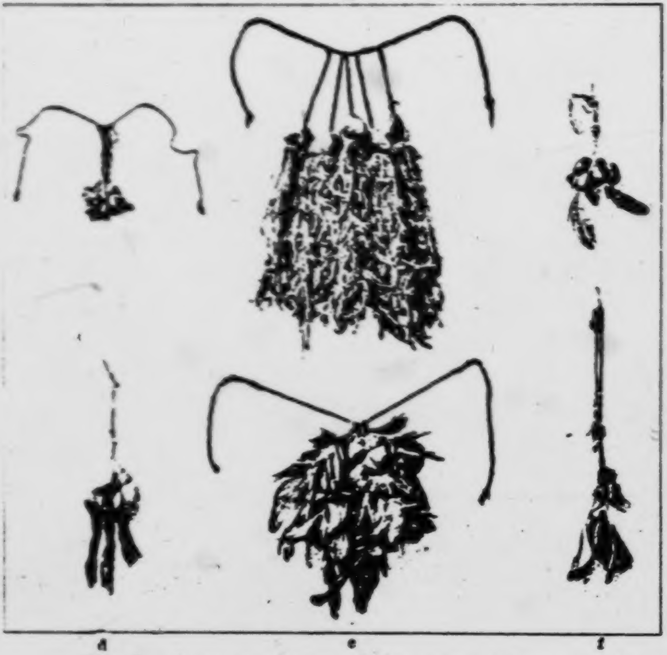
3. Neck chains: a) Thevetia fruits, b) ĭšiuḷanſ fruits.

*301
*[237]

Plate 52



1. Arm bands with feather clusters. 2. Arm bands with feather layers.



3 a-f. Arm pendants of the most diverse kinds.

/241 cont./

000 136 yields. The country is also relatively poor in useful animals, and
[224] almost all of the few animal species that can be hunted are not
[262] eaten by the Indians, with the exception, to be sure, of the wild
pig. The birds are very numerous; with the exception of the
[223] *mûtum*, however, the Indians do not seem to hunt any other bird.
Thus, the water must supply the principal food. The river is extremely rich in fish and turtles; everywhere, in shallow places, in the depths, in lakes, but above all in the tributaries, one comes
[226] across a quite startling abundance of fish. But even this abundance
[262] is not fully exploited, since a few types of fish are not eaten.

A. The Acquisition of Plant Food.

462 The women essentially are responsible for the gathering of wild plants and fruits, while the men engage above all in pro-
222 curing animal food (1). The following come under consideration:

> 1. This division of labor is ancient. In the myth, "How the Karajá acquired manioc," it is said of the father that he would not notice the theft of maize because he only knows fishing (see there /see pp. 302-303/).

the small *oitŭ́* fruits, which are gathered in the forest during the first half of October; the *pikí* fruits (*lắmắ*), which ripen during the second half of October; the watermelon (*kŭblākĕ́*), which grows on the sandbanks at the place where the banks are connected with the shore. The Indians know exactly those sandbanks on which the melons grow and gather them as early as the end of October when
222 the fruit is not yet quite ripe. Of palm fruits the following are
262 eaten: the seeds of the tucum palm (*hā̆lŭ́*), of the so-called *coceiro* (*āhăndḗtĕ*), and of the *oaguassu* palm (*haûlēnĭ́*), the roasted seeds of which are called *haûlēnĭdŏ́*. The fruits of the *jatobá* tree (*kūwä*) and of the genipap (*bădēnă̌*) are likewise eaten. Another fruit, from which a black dish is prepared, was called *ādŏmṓ*; it is

/*241 cont.*/

222 262 gathered at the beginning of October. Of other fruits Ehrenreich mentions: *caju* /acajou/, *jabuticaba*, *pitangu*, and Bromeliaceae, and Königswald also the *mangaba*. I never saw these fruits in the villages, however. As vegetable plants there are eaten: *mormão* (*dădēdắlī*), which is gathered the end of October; on the other hand, the *mandioca do matto* (*āzǒ*) is supposedly not eaten, because it is too poisonous.

241 262 The following food plants are cultivated: the poisonous (*ăndjǐŭlắ*) and the sweet (*ī(ǐ)lǘ*) manioc; four varieties of maize, *mār̄*, *dōlǐmẽ* with large, round kernels, *ǐzēlălắ* with round kernels, *măidūzǒ* with red kernels; batatas (*kŏdĕrūtī*), and *cara* (*kārắ*). Of fruits, bananas are probably cultivated. The green banana is called *jădâuăbǒ*, the ripe one *jădàzǒ*. I obtained bananas in Indian villages only twice, and, indeed, at the beginning of July; I never saw any in the plantings. Perhaps bananas occur only here and there, for example, according /*242*/ to the statements of Brazilians, among the Šavajé on Bananal Island, which is supposed to have been named after them. I did not see oranges (*nālădjắ*) anywhere. Of other fruits Königswald also lists: gourds, watermelon, pineapple, and sugar cane (*mā(ī)ǐtì*). The gourd is not eaten, but used only for the making of vessels; the watermelon is generally gathered in the wild state, probably only rarely cultivated; only once in a village of the south horde, did I meet a family who stored seeds of these plants in small bast packets. Pineapple is surely not cultivated, and I did not see sugar cane either. If they had had any, they would probably not have begged me for sugar to the extent that they did. The statement of Ehrenreich that during the dry season sugar-cane shoots are planted on the sandbanks should be corrected to read manioc and maize stalks. [104] [114]

241 Of spice plants, peppers (*kāšǐwērǎ*), of plants for enjoyment, tobacco (*kōtǐ*), are cultivated.

Moreover, one finds in the plantings: as industrial plants, cotton and gourds; as plants used in ornamentation, *ǐšiŭlă* shrubs (for necklaces) and the urucú shrub; and a quantity of medicinal plants.

/242 cont./

241 [821] The time for laying out the planting is approximately September to October; it is called bōlǎhũǎ (1). It is regulated by the Pleiades (bōlŏbĕdŏ́ = parakeets): if it is low, manioc is planted; if it is somewhat higher, maize is planted. Cotton, batatas, and urucú are not planted until much rain falls, in other words, about November and December. These statements of the Indians coincide with the fact that I often found them absent from the village in October; they were sometimes days distant, in order to lay out the planting. Tall columns of smoke indicated in which direction they were doing this. The planting is usually laid out at a great distance from the village, on flood-safe high banks. As far as possible, the Indians ride there in a boat, but then they often still have long land marches to overcome before [311] they reach the planting. Recently they have begun laying out their plantings in the interior of Bananal Island, because the [361] harvests are supposed to be very good there. One chief, Korumaré, has already moved permanently to the inland river of Bananal. On the ninth of October I did not meet Chief Fotuna in his village; he had traveled two days inland to Bananal in order to prepare a new planting there. Apparently other villages were also considering the plan to betake themselves into the interior of Bananal later on.

The plantings are laid out by the married men, but the male youth seems to help. The underbrush is cut down; [412] the tall forest trees are stripped of their branches and then felled, which was formerly done with stone axes, but is now done with iron axes. [313] Larger timber is brought to the village as firewood, /243/ and the rest is burned as soon as it is dry. Then, between the fallen trees, small, low round beds are laid out, in which are planted three manioc stalks, set in a triangle with their twigs interlaced at the top (Ill. 12). For digging, heaping up the beds, and cutting in the holes for the plants a spade-like implement (mãŭlĕ́ or ĭdjŏlŏ́) is used. It consists of a thick stick that is pointed at one end and at the other runs out into a shovel (Ill. 83). The shovel serves to lift

1. = Southern Cross?

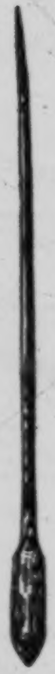
/243 cont./

241 out the earth and heap up the beds, the point to loosen the earth, make holes, and lift out the roots. How the rest of the plants are planted is unknown to me; in the plantings ripe for harvest which I wandered through, they seemed to stand jumbled together. They grew so close together that it was hardly possible to pass through on the narrow path. In view of the height of the growths (three to four meters) a survey was not to be had, in contrast to the plantings of the Kayapó, which was laid out very clearly and in which the individual vegetables were planted in groups.

[462] The division of labor in the planting is such that the men lay out the planting and plant manioc and cara, while the planting of cotton, maize, batatas, and urucú is said to be the duty of the women.

The plantings are apparently so laid out that the families or the villages plant in one clearing; a separation within the planting according to families was not discernible, but nevertheless seems to exist.

Everyone works his plot himself; brothers usually work together. If one of them becomes [465] ill, a relative steps in for him. In this case, or if other assistance is required, the yield from the harvest is either divided into two parts or the helper is paid in arrows, pots, lances, net coverings, axes, spun cotton, etc. If widows [136] have grown sons, they plant for them; otherwise she asks the chief to have someone plant for her. He then appoints one of the villagers to take over this duty and pays him for it.



Ill. 83.
Planting implement
of the Karajá.

The plantings are not protected against damage. They lie in the midst of the forest, without any kind of enclosure, so that animals, especially pigs and birds, do a great deal of damage. These harmful animals are pursued; the birds above all are chased away by cries.

/243 cont./

241 With the ripening of the foodstuff, the harvest begins. It is
not gathered all at once, but rather every two or three days the
foodstuffs required for this period are brought in. There are seldom
larger supplies on hand in the village. This custom is a great
[609] obstacle for a longer stay in the villages, for the Indians /244/ do
not leave the villages during the stay of strangers (1), but use up
their supplies, so that after two days there is nothing more on
hand, and the stranger must either donate food or go along to the
planting or else depart.

241 285 482 [462] Harvesting is generally done by the women. The harvest is packed into large back-baskets (bĕhūlĕ́), which are plaited out of two palm fronds in such a way that the ribs form the two longitudinal poles, and the same sides of the fronds, firmly plaited together, form the bottom, while the other sides, plaited by themselves, make the lattice-like edge (Plate 57, Ill. 1; the back-basket is 116 centimeters long, 34 centimeters wide, and 17 centimeters high). Sometimes the lower edge of the back-baskets is likewise firmly plaited (Plate 57, Ill. 2). The back-basket is worn on two shoulder bands and a forehead band of strong bast. It projects very high above the head, and under the heavy burden people walk with the upper part of the body bent far forward and the knees bent, usually leaning on a staff (Plate 15, Ill. 3). The contents are secured with wide bast bands which are laced across the load from edge to edge.

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1. Fonseca already observed this custom in 1773. The Karajá had but little food, because the Chavánte had plundered their plantings and the Karajá therefore did not dare go to their plantings. Nor did they dare go hunting or fishing in Fonseca's presence, nor set out for their plantings with Fonseca's soldiers for fear that he might enter their villages in their absence, which they had refused him up to that time. Rev. trim. 8, p. 385.

/244 cont./

527 Regular harvest festivals probably do not take place; the time of the ripening of the food plants, that is to say, the time when they have a great deal to eat, is their chief festival time, however.

B. The Acquisition of Animal Food.

433 The acquisition of animal food is as yet limited to the appropriative form; the Indians have not arrived at animal breeding.

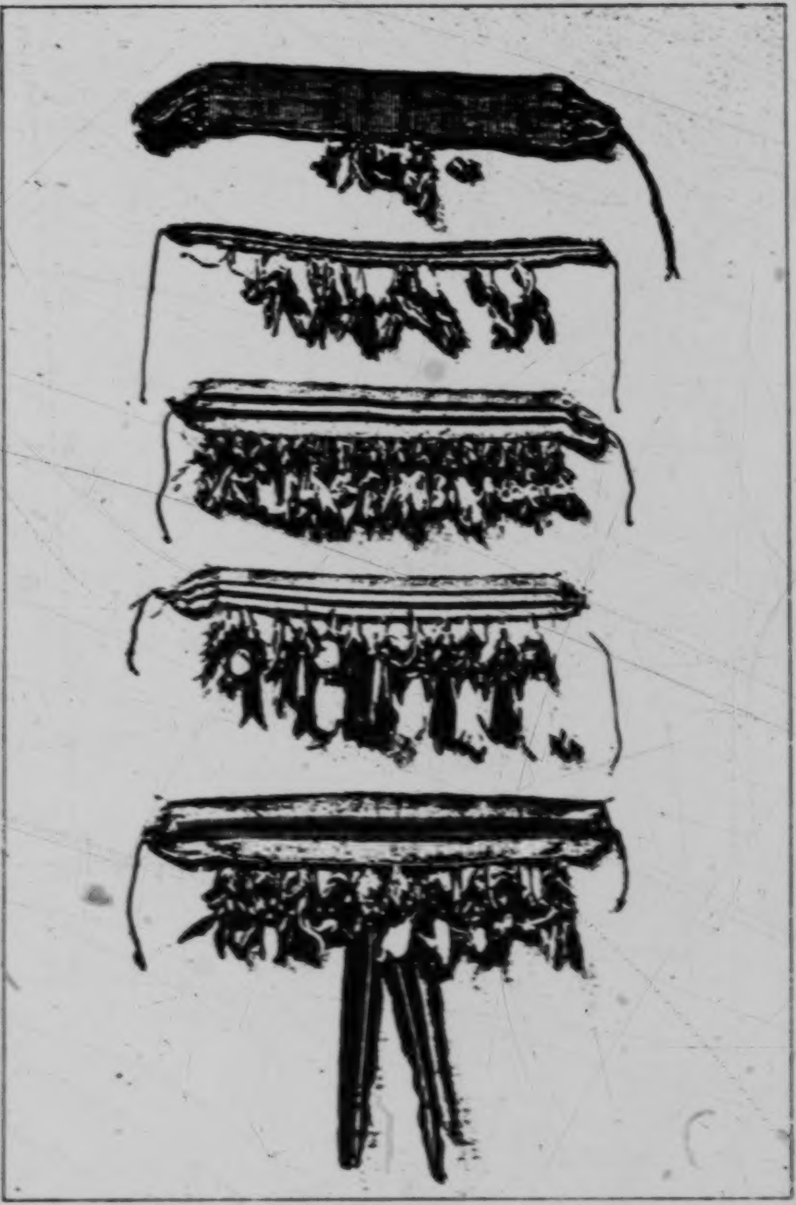
231 825 [262] To be sure, they keep a great many animals in their houses, but do not use them for food, nor do they mate them, but rather, after loss, they catch young specimens again to tame these anew. This pleasure in animals arises from the belief that animals are related to man, are the same in essence; they believe that animals speak and act like human beings, only in a different form. And so they surround themselves with them, in [235] order to divert themselves by their behavior. Only birds are kept for practical purposes, namely, as suppliers of feathers; they are repreatedly robbed of their feathers, which are then made into ornaments. Tamed quadrupeds, as well as chickens, usually run around free; birds have their wings clipped or they are tied to a pole on the roof, in the house, or under a special protective [438] roof (Plate 54, Ill. 1). Apparently there is a trade in birds, for several times I observed wandering Indians who carried little birds with them in small gourds, in order to sell them in other places. /Plate 53 appears here./

231 [136] [262] /245/ Of such domestic animals, I observed the following: Of foreign, imported animals there were: chickens [(h)ănǐ(k)ě], pigs [(ī)šă(ně)], dogs (kjŏlŏză), cats [(găh)ănlōĕně]. These animals are not eaten; the Indians are not even acquainted with the eating of chicken eggs (hănǐkĕsǐ). Pigs are very rare; I saw only one large domestic pig, which was quite obviously kept only out of curiosity.

[Text continues on p. 155]

Plate 53

301
286
237



1.—5. Plaited cotton belts with feather pendants.

/245 cont./

231 Of native animals, monkeys [kăl̥ōbĭ(dḗrŭ), kl̥ăŏbĭ] were
only very rarely encountered. I did not see any examples of
the animals mentioned by Ehrenreich, capybara, agouti, peccary,
231 tapir, etc., in the villages of the Karajá. The bird world is
235 more abundantly represented. Of the araras the red arara
(Macrocercus militaris) is preferred, whereas the hyancinth-blue
arara (ăndădōlă: M. hyacinthinus) and the blue-yellow one
(bīză: M. macao) were seen only rarely. Usually they stayed on
the roofs of the houses. Small green parrots (bōlŏbĕdŏ - parakeets;
dol̥ă) were more frequently encountered, mostly as the property
of young girls who carried them around sitting on their heads and let
them drink from their hands out of small mussel shells. The
caracara [ĭ(h)ī(ŏ)l̥ĕ, īlă], a predatory bird, was seen only occasionally.
Its feathers were apparently little used. It is probably
kept in the houses because it plays a certain role in the
legends. Very sporadically I saw a young ostrich [kŭsā̆(hā̆)wĕ́,
năŭĕkiĕ́], a small water bird, and a young, tame mutum (kŭl̥ĭti),
around whose legs had been crocheted small red calf-bands. I
did not see the other birds mentioned by Ehrenreich, white heron,
roseate spoonbill, and jabiru, tamed among the Karajá. Nor did
I observe or learn that small feather tassels are tied into the wings
of birds, or that their feathers were artificially changed in color.

231 Of reptiles and other animals I came across small turtles, which were kept by girls in small gourd shells filled with water, lizards (so-called chameleons: kū(ŭ)l̥ā̆), which, generally with white down feathers glued on, were carried by the women on the head or shoulders, and, finally, young crocodiles [kăb(ŏ)l̥ōc̥] about 20 centimeters long, which lay in the shallow puddles on the edge of the sandbanks, tied to the string of a stick planted vertically into the sand; little children would come running, take out the stick, and let the animals walk and swim on the tautly stretched string.

262
223
[225] These animals kept in the village are never eaten; in order to obtain their meat food, the Indians are much more dependent on gathering and hunting. They gather turtles and turtle eggs, ostrich eggs, and honey.

Of turtles, the tracajá (kōdŭ́) and its eggs (kŏdŭzĭ) are for the most part scorned; only older people eat them. The laying time is August to early September; the nest contains about 16 eggs.

/245 cont./

262 The eggs are longish and have an odor and taste somewhat re-
222 sembling train oil. The tartaruga (kŏdūnǐ) and its eggs (kōdūnǐzǐ),
[221] on the other hand, are eaten with great relish. /246/ For them,
the Indians undertake distant boat journeys up the tributaries of
the Araguaya in September to October, the laying period of this
turtle, which deposits up to 160 round eggs in a nest. All the
sandbanks are investigated and the often numerous nests emptied
(on the Tapirapé I found up to four nests on small sandbanks).
Thus, they gather quite enormous quantities of eggs. These are
[251] either eaten raw or they are cooked and dried in the ashes and
[439] then kept for a long time, so that the Indians take them home,
[437] eat them later at leisure, or are able to sell them in the Brazilian
towns (Santa Maria, Conceição) on trading expeditions, which
[225] they undertake in September and October. The turtles them-
selves are taken by surprise while laying, or in shallow water they
are caught with the hands by diving from boats or with iron
bottom-tackle. The turtles are brought home alive in great
231 quantities from these expeditions and then eaten or sold. In order
to be able to keep them for a longer time, cages are built out of
twigs bent together at the top, which are stuck in the sand in a
circle, providing shade for them. Here they are tethered and kept
until they are consumed (Ill. 6). Small turtles are raised in the
villages as a pastime.

262 Ostrich eggs (nâuĕkǐĕzǐ) are eaten with great relish. The
222 Indians empty the entire nest and take the eggs home with them
in order to eat them cooked there.

222 Honey (bădĕrhō) is a delicacy of which they are passionately
fond. On their boat trips they observe the direction of flight of
the wild bees (bēdi), designated by them as stingless, until, after
a short time, they have discovered their nests high up in the
crowns of trees. Quickly the tree is climbed and the nest cut down
[415] with the bush knife or ax. The honey is then taken out down below;
it is stored in bent pieces of bark or in gourd vessels. Bees nesting
in hollow trees are smoked out and the honey is taken out with the
hand. The often giant honeycombs are individually sucked out;

/246 cont./

222 the wax (tăbōlắ)[1] is stored in large lumps; it constitutes one of
[237] their most important gluing and packing mediums and as such is
[937] everywhere offered in quantities by the women to passing boats.
The chief gathering period of the honey seems to commence in
October.

224 While the gathering of these foods is bound to specific
[221] seasons and requires journeys often weeks long, in order to collect
large amounts, the daily animal food is obtained in short expeditions from the villages by means of all kinds of traps.

[433] It should be noted that the hunting of birds and land
[226] animals is completely overshadowed by fishing. In general, of
course, the land is poor in animals as compared to the water.
There is only a little big game to be hunted: red deer (bŏlōlắ),
roe, tapirs [(k)ōlĭ́], monkeys (1), wild pigs (ĩsắ), and possibly

[237] 1. Howling monkeys are shot only for the bones,
[262] which are used for arrow points, lip plugs, and
arrows, but not for food.

also /247/ jaguars (ănlōắ); smaller animals are more frequent, but
very shy and difficult to hunt (agouti, tsŭsṓ; capybara, hūắ, etc.).
223 The choice of birds is likewise not very large. Above all,
gallinaceous birds (jacu, bĕdjúắ; mutum, etc.) and pigeons, as
well as ducks (hā̆ăkŏlīnĭ́, hĕdâulĕ́, dōălắlắ) and divers, come into
262 consideration. I was unable to find out whether they eat ostriches,
or how they feel about lizards, crocodiles, and boa constrictors,
which Königswald reports are eaten. The small choice of game
animals is even more restricted by all kinds of so-called food prohibitions. Thus, this person will not eat this animal, and that
person that one. Some animals are generally not eaten, though
224 they could furnish a great deal of meat. Hunting only plays a
secondary role in the economy of these Indians.

For wild game they set out individually or in company;
[222] wild pigs in particular are always hunted in company. It is
strange that the chief never goes along on the hunt, though he
does engage in fishing. Only large animals are hunted; the young
ones are allowed to run away.

[1] [i.e.) bee's wax --Analyst]

/247 cont./

224
411 Hunting weapons are bows and arrows, lances, and possibly also clubs for wild pigs. The lance (dŏnōli) is used in hunting for jaguars (see under "Weapons" /see p. 192/, Ill. 126). The bunches of feathers are said to confuse the leaping animal, so that the thrust can be made more confidently. The arrows differ according to the type of game; for big game one uses either arrows with a flat or many-sided wooden point, which sometimes has small barbs cut into it (ūŏhŭ́, about 150 centimeters long), or arrows with flat or rounded bamboo blade points (ūŏhŭ́, ŭăzắ,
224 dīŭădắ; Ills. 113, 114). Nets and traps are unknown for game hunting. Fish otters are lured with fire and then beaten to death with a wooden stick. Kōnigswald states that in the dry season grassy meadows are set afire so that the game, fleeing in large numbers before the fire, may be easily killed. I often saw such grass fires; my Indians and even the Brazilians liked to set them. When asked the reason, both explained in agreement that the subsequent greenery sprouting anew would attract the game, so that when they passed by there afterwards they would find the game localized on such burned areas and would therefore have easy and certain hunting.

[622] The booty is brought to the village and, if abundant, is cut up by the warriors and distributed among the inhabitants by the chief.

223
411 They likewise go bird hunting with bow and arrow. They use either deadly arrows (mālŏl), the points of which consist of the sharpened end of a cane shaft (Ill. 163), or arrows which merely stun the bird with their thick end, so that the feathers are protected from blood. The thickening at the end consists either of a lump of wax or of the cut root-end of the cane that forms the shaft. Such arrows are called lălŭĕlĕ (see "Children's Toys"/see pp. 241-244/, Ill. 164).

223 They also have traps for birds (dōhĕdŭ or bŭdōlĕkŭ); ground manioc and maize are used as bait. I saw such a trap near Village 18 of the north horde, about 500 meters away from the houses, /248/ set up on the sandbank (Plate 54, Ill. 2). It consisted of bamboo rods which were placed on top of one another quadrilaterally, so that each square was smaller than the one below it,

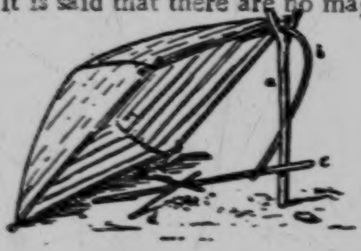
/248 cont./

223 until the uppermost one, finally, closed the opening of the little pyramid. Strings ran down along the edges, were fastened to the lowest rods, and crossed at the top on the surface; they barely held the whole construction together. The type of release is clearly shown in the sketch, Ill. 84.

[198] To lure birds and game the Indians use specific calls which differ according to the particular species of animal, as they know how to imitate animal sounds masterfully.

Birds must be plucked on the spot; they may not be brought to the village unplucked ("otherwise the chief will be angry"). While plucking, the fingertips are dipped in wood ashes.

223
224
[538] It is said that there are no magic devices for making the hunt productive; on the other hand, the Indians are fond of telling one another hunting stories, and, in doing so, they like to exaggerate and tell improbable things.



Ill. 84.
Construction of the bird trap.

226
262 Fishing supplies by far the largest portion of the meat food; the subsistence of the Indians is to a large extent based on it.

136 The Araguaya is extremely rich in fish (kădōlắ); still richer, however, are the tributaries, especially the Rio Tapirapé and the many lakes that accompany these rivers on either side.

In the deep water of the lakes and on the high, steep banks, especially where fallen trees lie in the water, live the pirarucú (b'dōlĕkĕ̌; Sudis gigas), three to four meters long, and the pirarara (dōḷĕ̌; Phractocephalus discolor), which is equipped with

[533]
[825] strong bone armor and is up to two meters long. Upon being pulled out of the water, it emits air with strange sounds; the humorous Indian likes to imitate these sounds in his songs. Furthermore, the dogfish (lãdă̌), with its powerful teeth, lives here, and above all the worst predatory fish, the piranha. Various

/248 cont./

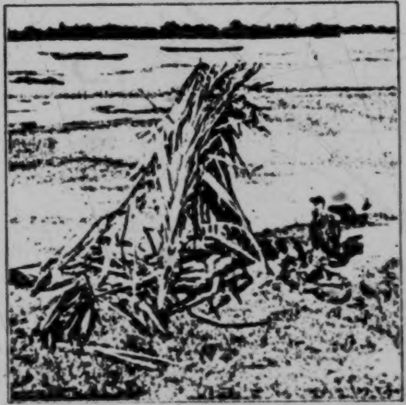
136 kinds are distinguished: the small yellowish one with a black circle on its cheeks, the whitish-red one (dūĕtắ, kjūĕtắ), and the huge black, red-eyed piranha (dūūlĭ), the largest specimens of which reach a length of 48 centimeters. The piranhas are vicious predators. When they scent wounded animals or fish, they hasten to them in droves and in a few minutes reduce a whole animal to a skeleton. They leap high out of the water in their greed, so that at such places huge eddies of water and fish are produced and gradually collapse again. It even happens that they injure
226 and devour each other. They live in vast numbers and huge specimens in the Tapirapé especially, and even the Karajá were /Plates 54 and 55 appear here/ /249/ astonished when a dogfish, hit in the head by a vertical shot from the boat, was pulled up after a few minutes as a mere skeleton on the arrow. The meat of the piranha is very tasty; but since the animals seldom come to the surface and can be caught only with the fishhook, they play only a minor role in the economy of the Indians. The latter, however, prize them and, whenever they can, seek to obtain possession of strong fishhooks that can withstand the strong teeth of the animal, and similarly tin to surround the part of the fishline around the hook like a mantle and thus protect it from being bitten through. In spite of this, a number of hooks thus equipped are regularly lost.

The pintado (Pimelodus sorulum), which is up to two meters long and has good yellowish meat, lives in shallow water, where the Indian can hunt better with bow and arrow, I saw matrincham, tokunarê, pacú (ālĭwắ) caught relatively rarely. The carí fish lives in the caves of the steep banks and may be pulled out by the tail: it is an extremely tasty fish, which, however, has only a little meat in its armor.

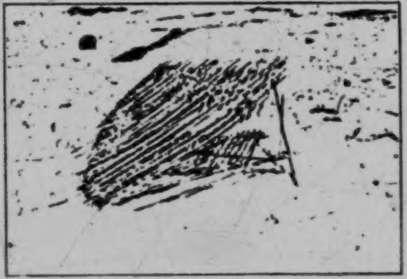
136
262 Many fish, especially scaleless ones, such as aruana (īdjăzŏ́) and others, are not eaten. Similarly the giant dolphin (boto: būhă) is not utilized; its droll movements and its puffing merely afford the Indian occasion for mirth and humorous imitation.

[TEXT CONTINUES ON P. 163]

Plate 54

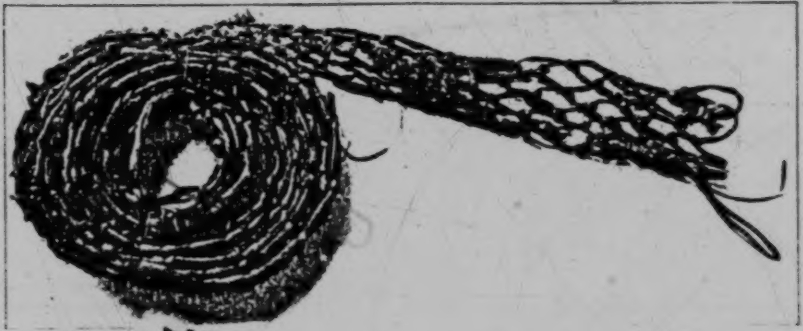


1. Bird cage.



2. Bird trap.

3. Fish net made of embira.



235
417

227

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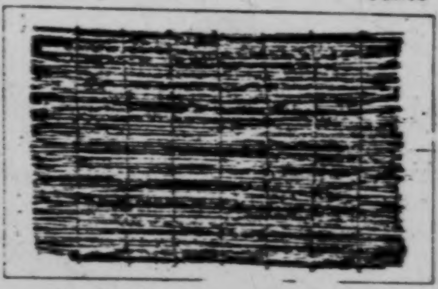
5: Krause--161 E-5 (1908) 1911 SP9 Caraja SP9

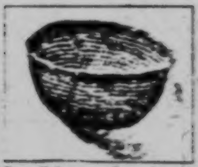
5: Krause--162 E-5 (1908) 1911 SP9 Caraja SP9

Plate 55

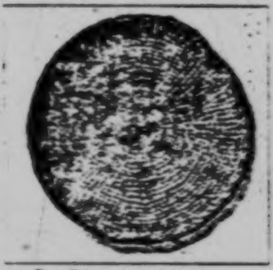
415



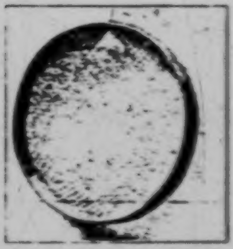
1. Rod sieve.



2. Sieve basket.

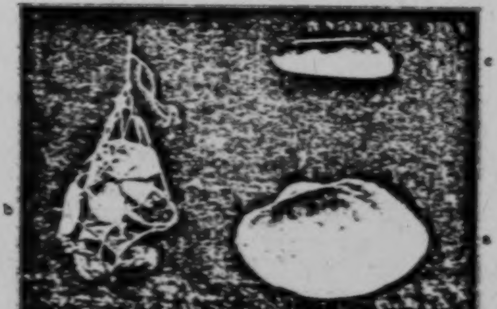


3. Sieve plate.



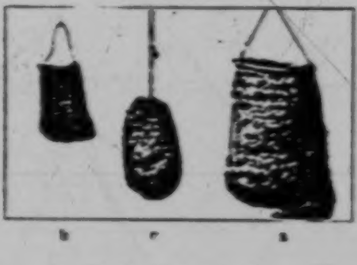
4. Modern sieve.

412



5. Shell spoons.

415



6. Tobacco pouches.

/249 cont./

227 The fishing implements are the following:

The fishing rod was originally unknown to the Indians. [439] For the last few decades iron hooks (wãši) have been bartered for in order to catch the piranha; one comes across them relatively rarely, however, because many are lost during the fishing, and an opportunity for barter only rarely presents itself (the fishing-line is called wăšišă, the rod wăšidāŏ, and the bait wăšidŏ). On the other hand, the Indians seem to have already known harpoons (wŏhūnă). They were used to catch pirarucú. Points and barbs consisted of red-deer bone; they were attached with resin. I no longer saw such implements as described; the present harpoons all had iron points.

The chief implements are bow and arrow, which, with the clear water, are handled with great skill and success. The fishing arrows (ūŏhŭ) bear on the shaft a wooden point, on the front end of which a small point made of monkey bone (ŭhĭdŏ or dūrŏlēnĭdĭ) is fastened by a thread lashing and resin, and the rear end of which projects laterally out of the lashing and thus forms a barb (Ill. 115). The arrows have an average length of 140-170 centimeters, the bows (wăšĭlūhătĕ) one of approximately 200 centimeters (Ills. 110, 111).

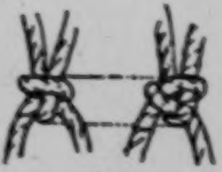
226 [533] Twice a day, forenoon and afternoon, the husbands and sons go out to fish and usually return with rich booty. On the way home they sing the song "that is sung every day." At specific spots the names of the fish caught are inserted, so that one may easily tell what kind of booty the fisherman is bringing back.

/250/ Besides this individual fishing, mass fishing is also 226 227 carried on. Nets knotted out of cotton string or bast are used for this. Their measurements vary considerably, according to the purpose they serve. The net plaited out of embira (lŏdĕ) shown in Ill. 3 on Plate 54 is ten centimeters wide and 10.35 meters long. Ill. 85 shows the knot-formation of a net for catching pirarucú (dāŏlālŭ); it has a mesh extension of 25 centimeters with a thread strength of half a centimeter. The largest net that I saw lay on a sandbank on the Tapirapé near a lake inlet; it was six meters wide and 160 meters (!) long.

/250 cont./

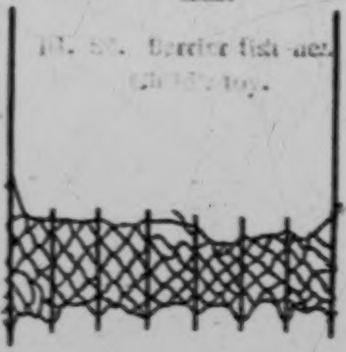
226
[857] The way such anchored nets are set up is shown by the imitations with which children play (hãdẽkẽ). They are fastened to two long end rods; the net is stretched by means of several spaced sticks (Ill. 86). These stakes are driven down in front of the lake inlets, and by stretching the net on them the entrance to the lakes is blocked. From the boat the Indians beat the water and drive the thus frightened fish of the lake toward the entrance into the net, where they are then caught. (Such a device for catching pirarucũ is called dãǒlĩlũ; see pirarucũ net above.) Other nets (hãndikú[ši]) are allegedly set up along the sandbanks; the carí fish, which swims against the sandbanks at night, is caught in them and taken out in the morning. I never saw nets of this type set up; probably the narrow nets are used for this.

[524] →



[289] ←

Ill. 85.
Knot formation of the fish nets.



Ill. 86. Barrier fish net; children's toy.

The largest mass catches are made by poisoning the water of the lakes; but this is at the same time the worst plundering exploitation. The lakes are blocked off by fences (lĩklő), which consist of driven piles to which palm leaves
[824] are fastened. The stems of the poisonous cipo (timbo: ãnzí) are placed on a forked stick and beaten soft with another stick, whereupon they are shaken out over the lake and a fine dust falls out. Then they are beaten a second time and shaken out. From the boat a second man stirs the water, which takes on a black coloring. The fish are stupefied by it

226 /251/ or die, come to the surface as a result, and can then be conveniently gathered in. The fence prevents the fish from escaping [262] into the river. Eating this fish is not harmful to human beings; even drinking the water merely causes a stomach-ache. The [199] Karajá maintain that they learned this type of fishing, which is carried on especially during the rainy season when the water is muddy, from the Chavánte (see also, however, the fish fence of the Tapirapé /see p. 342 /).

I did not see or hear anything about weirs for small fish (adžuriã), on which Ehrenreich reports, nor of other fishing apparatus.

C. Storage and Preparation of Food.

251 The yield from the plantings as well as from hunting and fishing expeditions is usually consumed at once. The hot climate prohibits the laying away of larger supplies; above all, the preservation of meat is completely out of the question because of the lack of salt. In fact, the Indian is forced to go fishing again in the afternoon, since the fish caught in the morning would already be spoiled by suppertime. It is impossible to keep fresh meat for more than a quarter of a day, and even roasted meat is inedible the next day.

[261] Thus, the Indians have to work hard and be constantly concerned about food, especially in the dry season, when the yield from the plantings is always small. To some extent they help themselves with turtles, which, as mentioned above, they keep alive; turtle eggs, cooked and dried, keep for a very long time. But the Indians do not store even plant produce in large quantities; they have supplies for only two or three days in the manioc lying on their supply racks or in the maize kernels in large gourds with a side opening. They also store water in whole gourds.

252 All foods are eaten cooked; only fruits, as well as turtle eggs, are eaten raw; everything else is boiled or roasted.

/251 cont./

252 The hearth lies outside the houses, usually in the shade of mat walls or near them. In the rainy season it is moved to the round structures of the houses. It is constructed in two ways: either three truncated cones, the tops of termite hills [ă(ū)dǒ́, kĕdǒ́], are placed in a triangle in the sand, between which the fire is kindled (Plate 12, Ill. 1), or three broken pot bottoms (wădjīwĭūlẵ), which are set upended, are used instead. The large cooking pots are set on these supports. For roasting, low roasting hearths (kōbĭŭdŏ) of twigs are used:: Four forked sticks are stuck into the ground in a square, two longitudinal sticks are laid between them and over these cross-sticks are laid. The fire, which is lighted underneath, gradually chars the sticks (Plate 61, Ill. 1, Šavajé; see also below, p.168). Roasting on a spit is also customary: a switch is cut from the bushes, tapered to a point, and, with several piranhas strung on it, is stuck obliquely into the sand so that the upper end with the fish is suspended over the fire. The fish are /252/ first roasted on one side, and later, by turning, also on the other side.

313 Dry wood is used for firewood (hā̆ă), as it is found in abundance everywhere on the sandbanks in trees washed ashore, as well as in the forest.

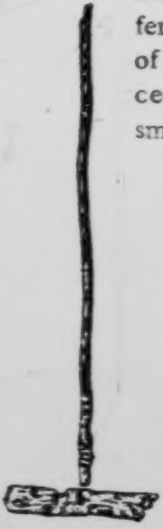
372 [824] Fire (hearth fire: hā̆ŏtĕ́) is produced by twirling. Base and twirler may be of the same wood; usually ãũtẽ (Brazilian sarão, the root of a goyaba /guava/ species) is used, but ĭndōlōkō (Brazilian mŭrĭzĭ) is also supposed to be usable (1). According to

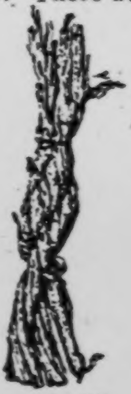
1. The Brazilian names are given in the Indian pronunciation.

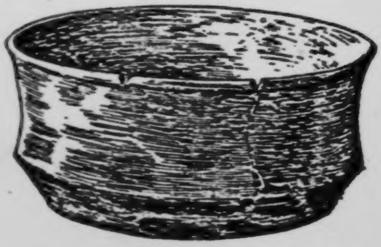
Ehrenreich (Berlin 3937), the drilling stick consists of taquara, the base of Bixa orellana. In the case of the /Ills. 87-89 appear here/ fire twirler reproduced in Ill. 87, the base shows three drilling holes; each hole is opened laterally by a notch so that air can enter. The twirler consists of a wooden rod, to the bottom of which is tied another stick of wood three centimeters long as the actual drilling piece. Tinder is not used: dry palm leaves serve for kindling the flame.

/252 cont./

372 The fire is never allowed to go out, but rather care is taken to keep it constantly burning. On boat trips the Indians take along glowing bast (hā̈ŏdĕ́; Ill. 88) or pieces of slowly smoldering wood (hā̈dĕkĕ́) on a sand base in the boat, and similarly when they go to the plantings. Apparently, therefore, they dislike drilling new fire, but would rather transfer the fire to the new place. I often had the drilling of fire demonstrated for me, but the men never succeeded in getting beyond a huge development of smoke. These attempts, however, all happened to take place in wet weather.


Ill. 87.
Fire twirler.


Ill. 88.
Glow bast.


Ill. 89.
Cooking pot, ordinary shape.

[252]
[415]
→

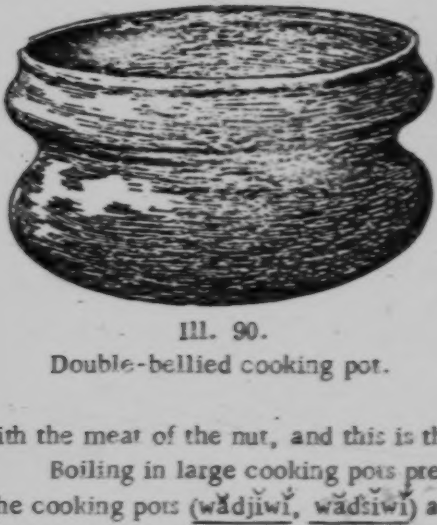
To fan the fire, fans (kōlĭ̌) which are plaited of palm fronds in simple fashion are used. The cooling fans (Plate 21, Ill. 2) differ from them only in that they have patterning.

252 [462] /253/ Meat is merely roasted; fish and vegetables are eaten roasted and boiled. The preparation of food is the duty of the women; they are busy with it all day. The men, too, however, know how to do it, and on journeys they roast and boil their food themselves in case of emergency. In the villages I never saw roasting hearths; these were found only on sandbanks with traces of camps. Wandering bands use them occasionally. My Karajá always built such roasting hearths

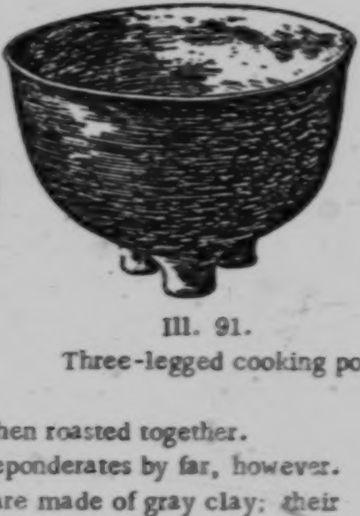
/253 cont./
on the Šavajé journey. Apparently they are used more by the men for the grilling of fish, but the men also understand boiling. 262

Roasting is done on the roasting hearths or on the spit. Meat and fish are roasted until the outer layer is charred. This strong burning makes up for the lack of salt to a certain extent. In the same way, palm nuts and other fruits are roasted in the fire, then later cracked open and eaten. In flat bowls (?) the fruit seeds of the coceiro (hõlẽnǐ) are roasted from October on. These seeds are then pounded, mixed with the meat of the nut, and this is then roasted together.

[415]



Ill. 90.
Double-bellied cooking pot.



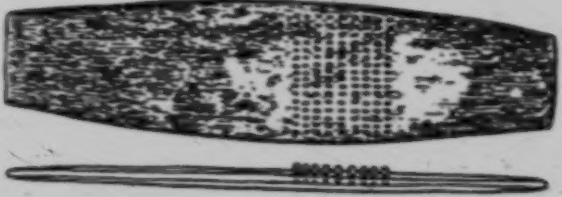
Ill. 91.
Three-legged cooking pot.

Boiling in large cooking pots preponderates by far, however. The cooking pots (wǎdjiwǐ, wǎdšiwǐ) are made of gray clay; their typical shape is reproduced in Ill. 89. They are generally undecorated. Their diameter is often tremendous, measuring up to 80 centimeters, the height, however, is generally uniform (11-14 centimeters), so that such huge pots appear more bowl-shaped. Sometimes they are covered with clay plates. Vessels of a special type are the double-bellied vessel (Ill. 90), as well as the three-legged cooking pot (Ill. 91); both were likewise called wǎdjiwǐ. [303]

Fish, for one thing, are boiled; they are cleaned, scaled, cut into pieces, and thus boiled. When pikí fruits are in season, they are boiled with these. The chameleon is likewise skinned and boiled. Above all, manioc is prepared in this way. It constitutes the chief food. The preparation of the poisonous manioc is done as [262]

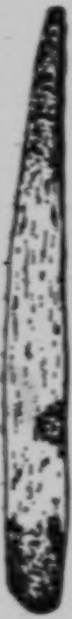
/253 cont./

252 follows: The root, provided with incisions, /254/ is placed in
[412] water for several days, then scraped with a sharpened mussel shell,
[237] and after that grated on the wooden grater [(k)ŏlănắ]. The longish, rectangular, flat piece of wood bears in the center of one side several transverse rows of inset points of prejauva wood
[516] (Ill. 92). The woman kneels while grating and holds the piece of wood against her body and braced against
[237] the ground. The well-known palates of the pirarucú fish also serve as graters. After that the mass is mixed
[415] with water and placed on the rod-sieve [bŭlĕĭdjŭ́, pronounced: brĕ(ĭ)dĭé]. This consists of thin little cane rods arranged side by side, which at rather wide intervals are interwoven with two strings, in the same
[412] way as the net coverings (Plate 55, Ill. 1). Such rod-sieves serve, for one thing, as sieves for pounded manioc and for potter's clay, and then, too, as a manioc press, and finally as a base in pottery-making. On such sieves, therefore, the mass of manioc is cleaned, large pieces are picked out, and the sieve, along with the mass, is then rolled up and at the same time pressed hard with the hands, so that the poisonous juice flows out.
[262] The resulting coarse flour (kĕnōdĕ́) is cooked to a manioc mush, the common food of the Indians. The sweet manioc (aipim) is
[412] treated somewhat differently. It is cut up and crumbled and then
[412] pounded with the thick wooden pestle approximately one and a half meters long (hāŏ) in the mortar about 50 centimeters high and 26



Ill. 92.
Manioc grater.

[412]



Ill. 93.
Stirring spoon.

/254 cont./

252 415 [412] centimeters wide (kōwǒ), which is worked from a tree trunk with a wall three centimeters thick (Plate 40, Ill. 3). This pounded mass is placed on a sieve resting on a bowl or a pot. As such sieves, dome-shaped or hemispherical basket-sieves (wālĭlīšĭ) plaited of stout wickerwork are sometimes used, or flat, round sieve-plates (ŭĭtjŭ ōdāmǒdĭ; Plate 55, Ills. 2, 3). In Schischá, modern wares are already manufactured sieves with a one-piece wooden edge five centimeters high and fine, patterned bast plaiting, which are made essentially for use by the Brazilians (uitjou(a); Plate 55, Ill. 4). On these sieves impurities are first picked out by hand, then the sieve is taken in the left hand, and, by a rapid beating on it from above with the right hand, the mass is sieved through it. Larger pieces remaining behind go back into the mortar, are again pounded, and then /255/ sieved again. When sufficient flour has been collected, it is put in the large cooking pot, water from a gourd water-container is poured on it, and the pot is put on the fire.

252 [412] For stirring, long flat wooden spoons (hālădāǒ) of tarumá wood are used (Ill. 93).

[251] Ehrenreich reports that the Indians dry this flour in flat pots, in other words, make farinha d'agua which keeps for a long time; that they leach out the dried mass (puva· beero; according to my notes, bălò) several times and bake thick loaves out of it; that in small pots they make small roasted flat cakes (beiju: ibreǰeko) out of fresh roots. I neither saw nor heard anything about any of this.

Fruits that are still unripe are popularly taken and buried in the sand, where they ripen. Only then are they eaten.

252 263 Of spices only peppers (kāšĭwērà: the round-seeded kind) are used. They are grown in the plantings; the pods are pounded and mixed with water, and the roasted fish are dipped in this sauce.

263 [439] [261] Salt (ĭnătŭ, nōtakànà) is lacking; only in Village 6 did they have bitter salt from the salt mine near São José, which was mixed with red earth and which they had bartered for in São José. Their hunger for salt seems to be extremely great; they are constantly begging for this condiment. But it is strange in this connection

/255 cont./

261 263 that the women usually refused salted food. Instead, however, they all ate whole handfuls of sand. Charcoal and ashes are also eaten, but all this is supposed to be very constipating. They are also said to make little pellets of clay which are eaten; the eating of them is supposed to cause jaundice.

D. Eating.

264 Eating utensils are very few in number. Roasted things, as well as boiled fish, are eaten with the fingers; mush, etc. are spooned out of the large cooking dish or out of small eating dishes. 415 Halved gourds are used as such and are generally decorated on the outside with carved decorations (Ill. 94). Shallow clay bowls are also customary (Ill. 95). I did not see oval clay bowls with a partition (Berlin 3866) or round and elliptical clay plates (Berlin 3863-3865), as described by Ehrenreich. Only in Schischá were [197] [53] tall clay dishes with a red border decoration made (1), evidently 412 under Brazilian influence (Ill. 96). Mussel shells serve as spoons, and, to be sure, the three types kădālắ (Plate 55, Ill. 5a), kădālắ liŏlĕ́ (Ill. 5b), and wălăbōkădālắ (Ill. 5c); also small half-gourds ĭlắ liŏlĕ́, kăĭsŏ́, ŭālŭ́, which are generally decorated with pyrography and exhibit various shapes (Ills. 97, 98). I did not come across anywhere the spoons (katară) of wood (Berlin 3934, 35) and clay (Berlin 3870) mentioned by Ehrenreich.

/256/ To crack open the roasted palm nuts striking stones are used. Rather heavy blows are required to split the shells of the nuts. Flat stones serve as a base; as beaters, fist-sized round ones of quartz, ground conical stones, or old stone axes. All these stones come from the regions north of the Tapirapé mouth. For all striking stones the name mānắ (stone) was given. Ill. 99 a-c

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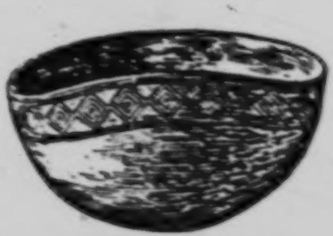
[113] 1. See also my article on "Die Kunst der Karaja-Indianer /The Art of the Karaja Indians/," in the Bässler-Archiv, Vol. 2, No. 1, 1911.

/256 cont./

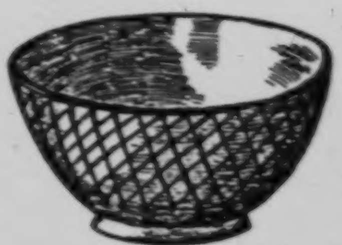
412 shows a pointed cone-shaped striking stone with hollowed-out striking place and with flat base; Ills. 100-102 show three stone axes, namely, a long flat-ax, a short flat-ax, and an ax with a shaft groove running around it, whose blade is already heavily worn as a result of the pounding.

415
[53]
[177]



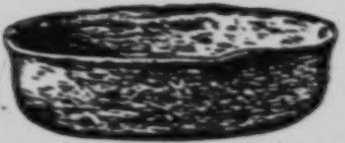
Ill. 94.

Gourd vessel for eating.



Ill. 96.

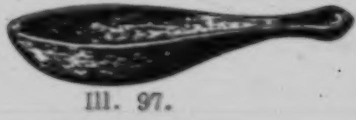
Modern eating dish.



Ill. 95.

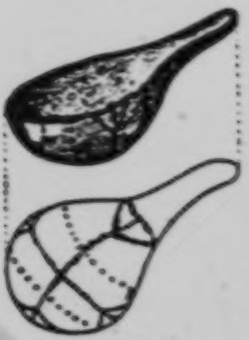
412

Shallow eating dish made of clay.



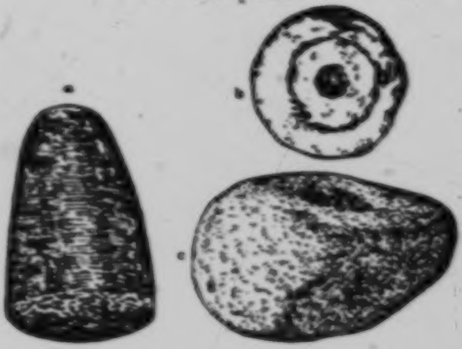
Ill. 97.

Gourd spoon.



Ill. 98.

Gourd spoon.



Ill. 99 a-c.

a) Striking stone, b) its striking surface, c) base.

264 There are two meals, breakfast (andoldoho) at about eight or nine /257/ o'clock, and supper (lĩrõsík) at about five or six o'clock. In between, [262] however, this and that is munched, fruits, nuts, etc., at noon they like to eat grilled piranhas (fish jacuba: djũdẽã). The menu consists mostly of boiled manioc mush and fish. Much is eaten, but the people do not

/257 cont./ Mush is eaten, but the people do not become fat. While eating, they squat around the pot and spoon out their mush. I could not see that they ate turned away from one another, as Ehrenreich and Königswald state, but the women are usually ashamed to eat in the presence of strangers; and the Indians whom I had with me as companions did not eat my cooking when they came to a strange village with me, but went hungry the whole time, if in the village they did not have relatives who gave them something to eat. And they did not work during the stay in the village. They were ashamed, as they expressed it. 264 [261] [609] 264

412

Ill. 100.
Flat ax.

Ill. 101.
Short flat-ax.

Ill. 102.
Stone ax with shaft groove.

E. Beverages.

In drinking, the Indian is, understandably, very moderate; water serves as the ordinary beverage. Yet they also know how to prepare other drinks, which, however, are usually not intoxicating. 272 [271]

Buriti fruits (àdehõ) are pounded and mixed with water; the liquid is allowed to settle, the clear liquid is ladled into a tall pot, boiled, allowed to cool, and then drunk. The liquid is said to be dark red and very sweet, but not intoxicating. On festive days large quantities of it are said to be consumed. [824]

Pikí fruits are boiled, crushed, and, stirred with water, put into a pot. The liquid is left standing overnight and is drunk cold the next morning. The pits are dried and eaten later. [824] [262]

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/257 cont./

273 From maize they allegedly make a drink kănũã́, with the preparation of which, however, I am unfamiliar.

The most common festive drink, which is drunk on all visits and other /258/ occasions, is made out of manioc mush (ĩũărŭk). The way of making it is described by Ehrenreich ("Beiträge," pp. 16-17). The slight fermentation is brought about by chewing the residuum of the cooled mush. The Indians, men and women, scoop out the drink in huge quantities. It is slightly intoxicating; the people quickly get puffy faces, watery eyes, and are inclined to chatter. It tastes like unseasoned diced-potato soup.

[113] Sugar-cane liquor (cachaça: ĭbũãlĕ́) is already penetrating here, too, through the Brazilians. There is only one village, however, Schischá, in which liquor is drunk by all, presumably because liquor is made in the vicinity and the drink is therefore very cheap. Otherwise I found very few Indians who accepted liquor (for example, Chief Ilk); women never drank any, except in Schischá. Usually it was also refused by the men and young people.

F. Food Prohibitions.

262 It has already been mentioned above that the potentialities for food are not fully utilized, that some foodstuffs are scorned. [114] The reason for this is difficult to find. I already thought that I was on the trail of a totemistic system, but I did not succeed in proving it. Apparently, along with superstitious notions, personal taste also plays a role in this.

The following are quite generally not eaten: the meat of domestic animals, eggs, howling monkeys, capybaras, dolphins, crayfish, and mussels. The tracajá turtle and its eggs are eaten only by old people; young people scorn them, because eating them is said to have a bad effect. Allegedly chiefs are said not to eat red-deer meat. Grilled piranha is regarded as the sole food for sick persons; pregnant women, too, are forbidden many foods. Individual persons did not eat certain things: thus, Pedro

/258 cont./

262 scorned red-deer meat and tracajé eggs; others ate these things.
[177] Enlightened (civilized) Indians, who otherwise still believed firmly in all kinds of magic, ate everything.

G. Luxuries.

276 The Indians are familiar with only one luxury item:
[177] tobacco (kōtĭ). They maintain that they adopted the luxury of tobacco only from the Brazilians, and, to be sure, in about the
[249] first half of the nineteenth century. At that time they obtained seed (kōtĭlăti) or shoots; at first they planted these in the mud, where only small plants grew, then they tried it in the plantings, where large plants grew. The custom of smoking is older, however. Fonseca reports in 1773 that they smoked their clay peace pipe in an easterly direction, apparently observing a ceremony (1).

1. Rev. trim. 8, pp. 378 and 387.

Probably they received merely another plant from the Brazilians.
249 /259/ Today tobacco is raised in the plantings, and it is planted by the men during the rainy season by placing seed kernels into the ground. Harvest begins "when the leaves begin to hang" (in July I already saw fresh tobacco leaves hung up to dry). The leaves are picked and brought into the house, where they are hung up to dry. When they are half-dry they are rubbed between the hands ("so that the tobacco becomes black"), then hung outside the house on a pole or a special sloping rack, and com-
[415] pletely dried. It is stored in the oblong baskets called lãlã, and, to be sure, rolled up pad-shaped by the south horde (ĩlũlãũ), plaited into a braid by the north horde (kõ(ŭ)zã). (See Ill. 194, Šavajé /see p. 323/.)

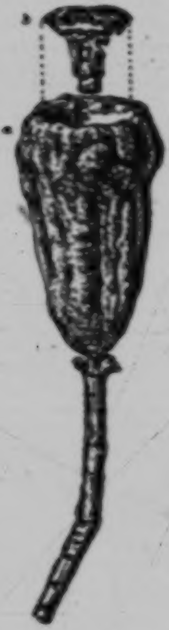
276 The variety is evidently very light; its fragrance is not very pleasant, but the Indians smoke it passionately. They find
249 the tobacco of the Šavajé to be better and obtain seedlings from
438 them to improve their stock. Thus, on my return journey from
[437] the Šavajé I was accompanied by /Ills. 103-104 appear here/ a
[832]

/259 cont./

249
438
[437]
[482] Karajá who had bartered arrows there for tobacco seedlings; his b basket was fully loaded with the packets in which the plants were packed. The seedlings were well wrapped in leaves and bast into a large cylindrically shaped bundle that was reinforced all around with vertical bamboo rods and firmly laced.

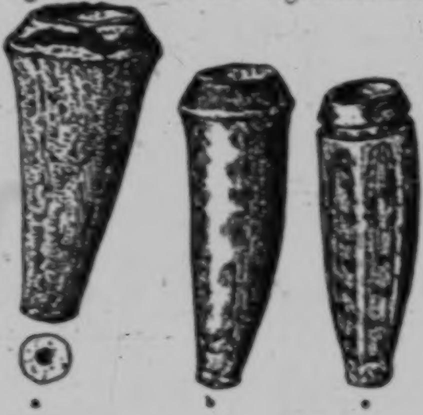
276 They were most particularly mad for the heavy Goyauer /Goyana/ tobacco.

Smoking is done by old and young, men and women. Even babies are sometimes permitted to partake of this pleasure. Pipes are smoked throughout; maize-leaf cigarettes are n customary.



[824]

Ill. 103.
Fruit of the jequitiba tree, out of which tobacco pipes are made.

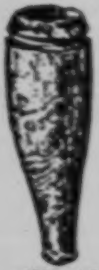


Ill. 104 a-c.
Tobacco pipes made out of jequitiba fruit. a) Crude form. b) Carefully worked, without groove. c) Carefully worked, with groove.

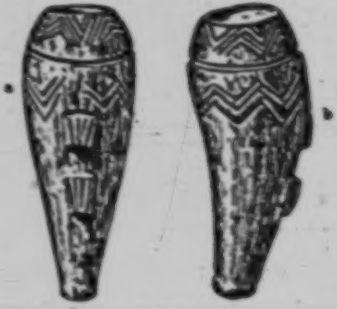
[824] /260/ The pipe (in men's language, wălĭōnắ, wălĭkŏkố; in women's language, wălǐkŏkố) is made out of the fruit (ărĭkŏkố) of of the jequitiba tree (Hymenea sp.) (Ill. 103). The fruit, approximately seven centimeters long, is closed with a stopper. When it is ripe, the stopper falls out and the fruit kernels fall to the ground.

/260 cont./

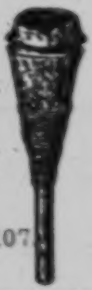
276 The empty capsule is thoroughly cleaned with the knife, cut smooth on the outside, and then usually painted red. There are two kinds of pipes: one without and one with a groove on the
276 upper edge. I saw only a single example of a decorated pipe.
531 In Ill. 104 a-c all the stages from the crudely carved to the smoothed, long-used pipe are shown. Ill. 105 shows a reproduction of a pipe in wood, as is likewise occasionally customary. Ill. 106 a, b shows a pipe decorated with raised carving and painted black from a village of the north horde. The pipe in Ill. 107 shows a short suction tube, which is joined to the pipe by a black lashing.



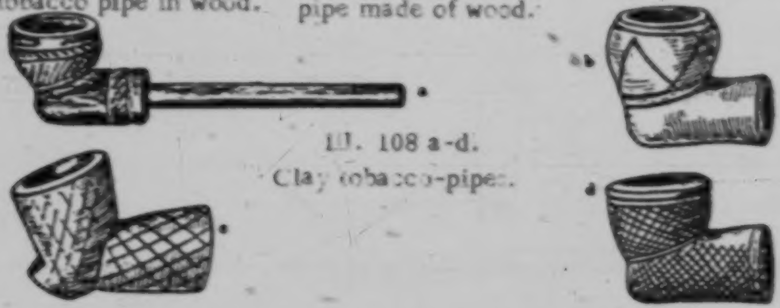
Ill. 105. Reproduction of a tobacco pipe in wood.



Ill. 106 a, b. Decorated tobacco pipe made of wood.



Ill.107. Tobacco pipe with suction tube.



Ill. 108 a-d. Clay tobacco-pipes.

276 These pipes were "invented by the ancestors when they took over tobacco from the Brazilians" (?). In the south horde and in part in the north horde they are now already imitated in wood (Ills. 105, 106); in the uppermost villages, which are in contact with the Brazilians, there is already use of /261/ clay bowls set

/261 cont./

276 on pieces of cane (1), which generally resemble the Brazilian

1. In this connection cf. that Fonseca already mentions clay peace pipes in 1773, without, however, describing their shape. Rev. trim. 8, p. 378.

ones and differ from them only by the flattening of the underside. [531] They are usually provided with incised decoration and the clay (zõũ), light in itself, has taken on a black color from the burning [415] (Ill. 108 a-d). The daily supply, as well as the pipes, is kept in small baskets (mōdǐ, Plate 55, Ill. 6a) or in small plaited pouches, which, in rectangular shape, are made out of simple bast plaiting (sãhũ) or out of a bast plaiting similar to the sitting mats (māšĭ) (Plate 55, Ill. 6 b,c).

Smoking is done in the following manner: The tobacco is firmly pressed into the pipe until it is about three-quarters full; then a smoldering piece of wood from the fire is laid on it, and the opening is closed off with the hand or a finger. Then one sucks rapidly many times in succession until the tobacco is burning; the charcoal is then usually, but not always, removed. In smoking, they draw the smoke up rapidly many times in succession: it looks as though they were sucking or drinking (Plate 11, Ill. 3); only then do they take the pipe out and expel the smoke.

171 It seems remarkable that the Kayapő use the name wălĭkŏkő, 276 thus, in the form from the women's language. They likewise use pipes made from the fruit of the jequitiba tree; as a unique specimen I saw a pipe of clay fashioned in the same shape. But they already generally use suction tubes which are stuck into the pipe from the side. Such pipes were present only in small numbers, and the Kayapő were constantly demanding them from me. Apparently the implement, and with it the name, reached them from the Karajá or Šambioá through the Brazilians. The women's word is explained by the fact that the men, too, usually use this form in speaking to strangers.

/261 cont./

7. Weapons for War, Hunting, Fishing.

128 In order not to disrupt the survey of the manifold forms of these implements by arranging them subordinately into individual groups according to use, I shall discuss them together here. This has already been referred to above under hunting and fishing. A brief survey of the distribution according to purpose might come first.

411 Clubs, as well as bows and arrows with bamboo blade points, serve as weapons of war. Lances and bows and arrows with wooden points and with bamboo blade points serve for hunting. For fishing, bows and arrows with small bone points added on are used exclusively. Sport is practiced with bows and arrows and the throwing board with arrows. Other, perhaps previously customary weapons are the pellet-bow /Kugelbogen/, the sling (?), the boomerang (?). Thus, bows and arrows play the chief role. Everything else is far behind them.

/262/ Bow [w(ă)š(ǐ)u̇hădĕ] and arrow (ůŏhŭ) are usually made by each one for himself. They are always taken along on boat trips, and, indeed, the most diverse kinds of arrows (war, hunting, and fishing arrows) are taken along.

For shooting, the bow is held vertically (Pl. 56, Ill. 1). The arrow rests on the bow between it and the second finger of the left hand, on the bowstring between the first and second fingers of the right hand, while the rest of the fingers draw the bowstring back. In the stretching, the arrow is drawn against the shoulder.

411 526 Shooting from the feet is done as a sport. I did not observe it myself; it was described to me as follows. The men lie on the ground and stretch their feet up close together. The bow lies across the soles of the feet; the bowstring is drawn with the hands toward the chest. Thus they shoot upward. The bow, of course, likewise flies off their feet; the recoiling bowstring is said to cause sharp pain in the feet (1).

[191 13] 1. In this connection cf. the same custom among

/262 cont./

411 526 171 113 1. (cont.)
the Indians near Rio de Janeiro, in Debret, *Voyage pittoresque et historique du Brésil* /Picturesque and historical journey to Brazil/, Vol. 1, Paris, 1836, Plate 5.

411 868 Boys learn how to shoot arrows at an early age; I saw boys three to four years old handling small weapons. These weapons (see under "Toys" /see pp. 241 ff./) serve for practice in shooting. First they shoot toward a fixed goal, a soft, cylindrically shaped root about 30 centimeters high and ten centimeters thick, which is set in the sand (Ill. 109). Later the father proceeds to instruction with the movable target. The father rolls a bast ring along on the ground. The boy stands about ten meters away from the father and shoots from ever greater distances into the moving ring. The arrow must remain hanging in the bast. A little boy four years old succeeded in doing this on the third shot at a distance of two meters. This bast ring [(wă)s̃iŏḷŏḷŏ́] is a ring-shaped bast pad three and a half centimeters thick and 18 1/2 centimeters in diameter, which is tightly wound with bast (Pl. 56, Ill. 2). Ehrenreich (Berlin 3960) designates it erroneously as a ring for carrying objects on the head, a practice which is not customary among the Karajá Indians. Later comes shooting at a flying target, with green gourds thrown into the air. Thus, the boys learn to shoot the bow at an early age and in general achieve great accuracy. There were Indians who made almost no missed shots while fishing; there were others, however, who were less skilled.

411 [438] [439] The bow consists of palm wood. This wood (ŏlōtŏ́, wŏãlūŏ́) allegedly grows only in the Tapirapé region. In any case, the Indians of the south horde, according to their unanimous testimony, obtain their bows or the material for them from the Karajá of the north horde or from the Tapirapé themselves. As a result, I was able to acquire bows only in the north horde; they were precious possessions in the south horde.

The bow is round, often slightly flattened on the front side, tapers /263/ /Ills. 109-112 appear here/ /264/ toward both ends,

[Text continues on P. 182]

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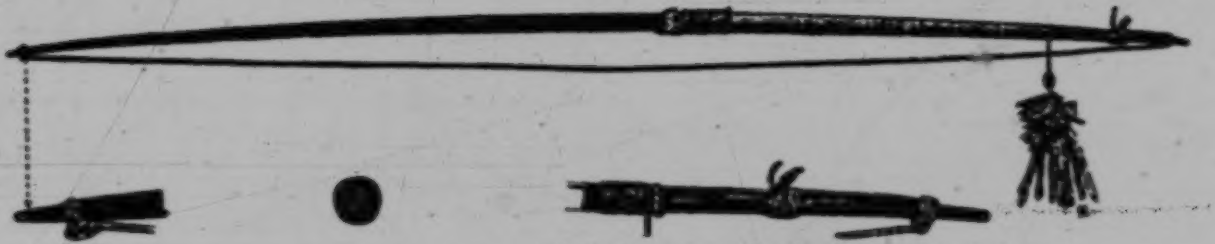
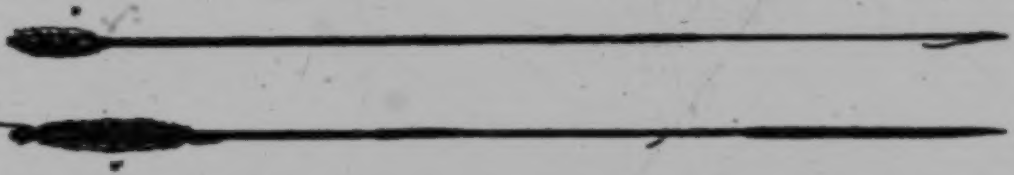
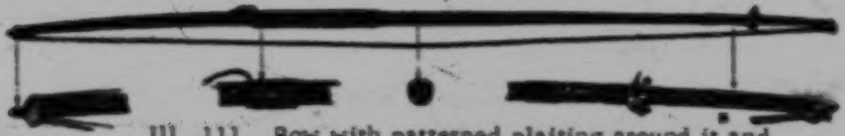


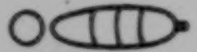
Ill. 110. Bow with white-colored winding, maize leaf, and feather tassel.



Ill. 112 a, b. Complete arrows.



Ill. 111. Bow with patterned plaiting around it and feather wreath.



Ill. 109. Fruit as target for bow-shooting.

/264 cont./

411 and terminates in offset thorn extensions. The length of the bowstring for my specimens amounts to 184-204 centimeters.

[283] The bowstring (ãnzǔ, mbāŭ; according to Ehrenreich, manhũga) is made by each person for himself by twisting together three twisted imbauva fiber strings. Its strength gradually decreases from the thicker end to the other one, and it finally terminates in a thin string. Ill. 110 shows how it is attached. The bowstring proper is the strong part, which is attached so that it can be lifted off at one end. The weaker part is led from the firm bow-end along the front side of the bow-wood to approximately the center of the bow, is fastened there, and then is tightly wound around the bow, back to the bow-end. The last [531] little end hangs down freely; it often bears a feather tassel. This winding is usually rubbed with white-earth coloring. In the middle of the bow, where it begins, a maize leaf is fastened as an ornament by means of a black cotton winding. The unwound part of the bow sometimes bears black and yellow plaiting around it (Ill. 111).

The arrows. In order to give a survey of the arrows, it is advisable first of all to group them according to the shapes of the points, for the formation of this part of the arrow depends, of course, on what it is to be used for, which is, after all, the most important thing about the arrow. In addition, however, I also wish to point out other varying characteristics, some of which seem to represent ownership and tribal signs.

First of all, it should be noted that each one makes his own [436] arrows. In view of the custom of using arrows as a means of pay- [431] ment, however, and exchanging them with the chief on visits to strange villages, as well as in turn receiving some as gifts from him, arrows of the most diverse origins are assembled in the hands of one individual; nevertheless, in view of the brief life-span of the arrows, those made by each one for himself predominate. Poisoning is not customary.

Before being shot, the arrows are examined with regard to their curvature by being turned between the right hand lifted up to the right shoulder and the left hand stretched far downward. If

/264 cont./

411 shaft and point do not form a straight line, but rather stand at a slight angle to each other, as can very easily happen, the deviation is removed by a slight bending. Only then is it shot.

On the arrow we distinguish between point and shaft, the latter with the feathering (Ill. 112 a, b). Arrows on which the point and shaft consist of one cane occur only among children (for bird hunting, see "Children's Toys" /see p.241 /); for adults, the point is always set in seperately.

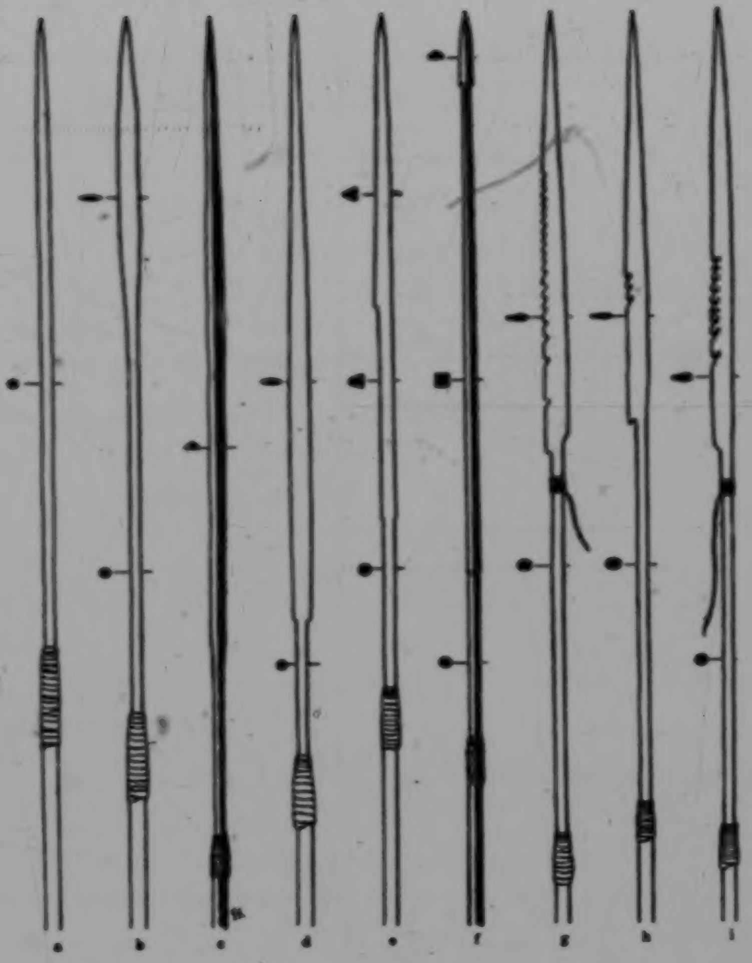
The point consists of a wooden rod (ŭhāhū́nĭ), which either tapers to a point itself or at its front end bears a point made of a bamboo blade or a small bone.

[224] Arrows with a simple wooden point are used for hunting big game (jaguar, red deer, tapir, monkey). The point is round, flat, or three to four-edged and sometimes has an offset point at the top. Its length is 38-50 centimeters. Sometimes it is painted black (Ill. 113 a-f). A variation of such arrows /265/ has notched wooden points (hădŭbĭrădădă, ădĕdĕ). The notches are either cut on the edges of the three-edged wooden point or on one edge of flat wooden points. The number and arrangement of notches differ greatly (Ill. 113 g-i).

Ehrenreich mentions arrows with an inset, blunt wooden-block point for hunting birds and small animals. I did not see such arrows among the Karajá, but certainly among the Šavajé (see there /see p. 323 /). /Ill. 113 appears here./

/266/ Arrows with bamboo knives set on them (dī(ŭ)ādắ) are used for hunting big game, but chiefly as war arrows. Since they break off easily and tear large wounds, they are very dangerous and usually lead to death. The bamboo knife is usually flat, only seldom considerably arched; it is joined to the [531] wooden stem by a fine bast winding. Often the knives are painted with black cross-stripes on the back. Knife and wooden stem usually have approximately the same length (30-40 centimeters); both /Ills. 114-117 appear here/ /267/ together are as long as the cane shaft proper (60-80 centimeters) (Ill. 114 a-c).

[Text continues on p. 186]



Ill. 113 a-i.
Arrows with wooden points.

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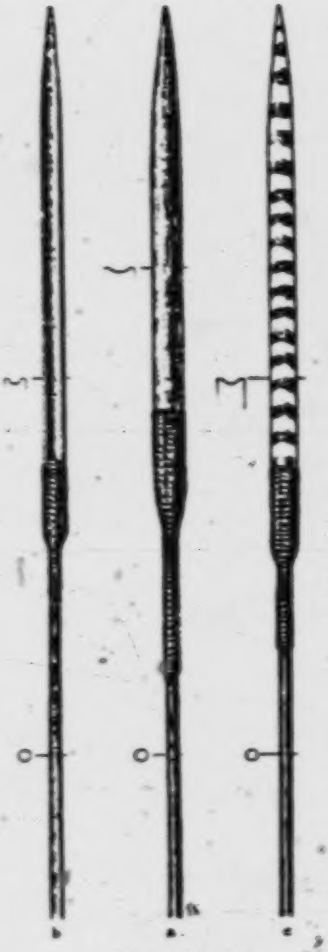
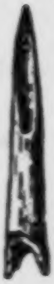
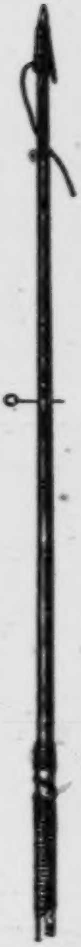


Ill. 114 a-c.
Arrows with bamboo knives
as points.



Ill. 117.
Bone point to be
stuck on arrow.



Ill. 115.
Arrow with
bone points.

Ill. 116.
Arrow with
ray-spine
point.

/267 cont./

411 The arrows with the bone point set on them are used exclusively for fishing. 227 The bone point is set on in such a way 237 that its rear end projects laterally and thus forms a small barb. [284] It is four to six centimeters long and is fastened to the wooden [314] stem by a fine bast winding and a coating of black resin (Ill. 115). On my specimens this bone point is round throughout, whereas Ehrenreich brought back a second type of such arrow with a flat bone point (Berlin 4008) (1) and a third type with a tubular bone set on as a point (Berlin 4009). The stem in the case of these arrows is 40-50 centimeters long, sometimes natural color or painted red, but mostly painted black; the shaft has a length of 100-200 centimeters. The one reproduced in Ill. 117 was probably to be used as a point for an arrow with a monkey bone stuck on it (ūhǐdǒ́, dūrǒlēnǐdǐ́).

A single arrow bears, instead of the bone point, one made of a ray spine (Ill. 116): it comes from the village on the Tapirapé mouth.

411 314 [531] The stem of the point has no other ornamentation than the black or red painting. It is inserted in the shaft and made fast in it with resin. In order to detach it from the broken shaft and set it on a new one, the tube is warmed over the fire until the resin melts and the stem can be pulled out. The shaft end is cut to fit for the insertion of the stem, so that the transition into the stem is gradual. When the stem is set into the shaft, the latter often splits; the cracks are glued over with black resin.

411 284 [314] A black, narrow strip of embira is wound over the place of insertion; it is fastened to the shaft with light-colored resin. This winding (dǒdě́) is done in different ways; it either covers stem and shaft in a continuous course, or, separated from the short attachment-winding, there is a longer shaft winding whose intermediate space is sometimes bridged by spirally wound or crossed winding. [531] At this place one arrow will bear spiral incised ornamentation (ŭŏhūlădǐ, ǐlădǐ), another a black and yellow plaiting. A three-part attachment-winding is very rare (Ill. 118).

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1. I obtained arrows with flat bone points only from the Kayapó.

/267 cont./

411 The shaft (b'dōlĕ) consists of taquara cane. This cane
[824] seems to occur south of the Rio Tapirapé only in the region of the
south horde. At the southern end of Bananal Island I came across
a village that was on the move southward in order to obtain
taquara for their arrows near Leopoldina. The shaft is 0.8-1.0
centimeters thick on the average; its length fluctuates, depending
on the type of point (see above). I never saw shaft decorations.

411 The feathering, on the average, is 17-22 centimeters long.
237 Of all my arrows there are only two exceptions, one of which is
15 centimeters long, the other 31. The feathering is attached
directly to the lower end of the shaft. Ehrenreich reports that the
[114] feathered end is often set into the shaft separately. His assump-
tion that in this case the arrows had been repaired /268/ is con-
firmed by a specimen in my collection which was thus restored
(Ill. 119a).

[284] Great care is used in the construction of the feathering. It
consists of two feathers standing opposite each other, the upper
tips of which are held fast by the notch-lashing, and the inner
[314] vanes of which are clipped short. At the place where the quills
are supposed to be fastened, the shaft is rubbed with resin; the
halved quill ends are pressed on it, whereupon the vanes are set
vertically to the shaft and /Ills. 118 and 119 appear here/ are
given a turn (an eighth to a quarter of the circumference of the
[284] shaft) (Ill. 119b). Then the quill ends are tightly wound with
[283] black cotton thread (āsõdĕbĕ), whereupon the outer vanes are cut
to shape (Ill. 119c). In former times, the feathers were given the
desired shape by singeing, but since the introduction of iron shears
they are cut. Not until the feathering is finished is the point in-
serted.

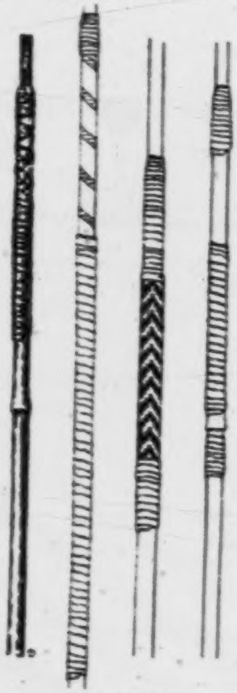
A different kind of feathering (spiral winding through the two halved /269/ /Ill. 120 appears here/ /270/ feathers) is found in the case of a few children's arrows of the north horde (see "Children's Toys" /see p. 241/). It is not yet certain whether this is an old feathering that has now become lost to adults.

/270 cont./

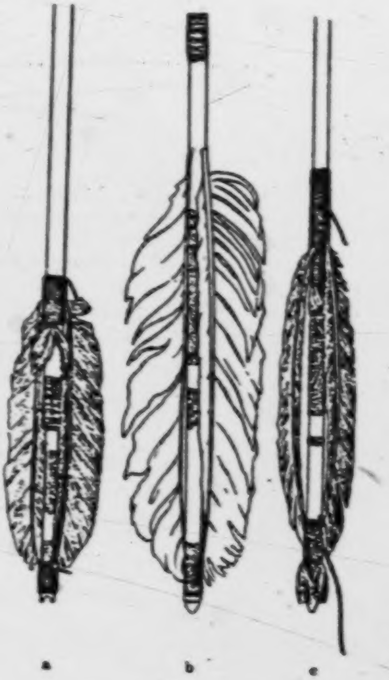
411 237 Little feathers which project in toward the inner part of the feathering and are mostly red, more rarely yellow, are tied into the cotton winding on the quill ends.

[531] The shaft part between the feathers is mostly decorated by bands or rings of red or yellow lacquer (Ill. 120 a-k). This decoration is put on only for the sake of a pleasing appearance.

[284]



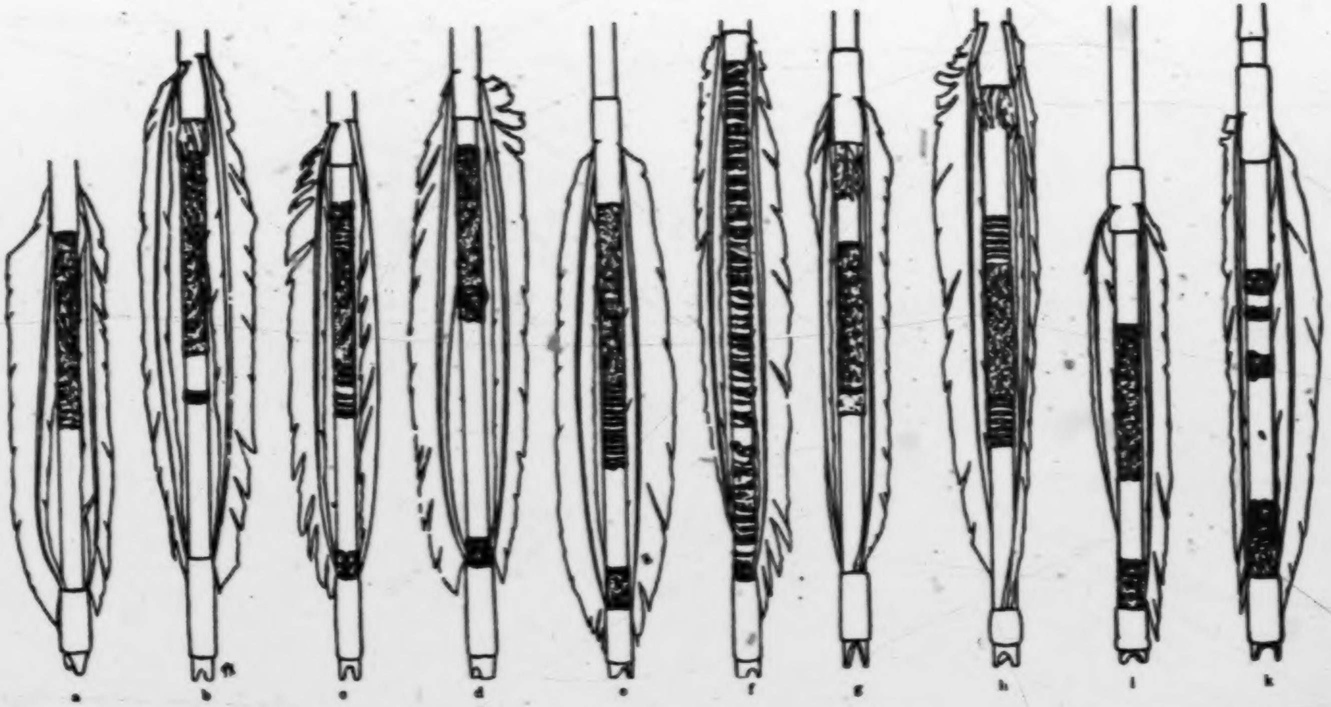
Ill. 118.
Point of attachment between the arrow shaft and point stem.



Ill. 119 a-c.
Feathering: a) completed end, b) putting on the feathers, c) complete feathering.

411 283 [184] The notch winding consists of fine white cotton thread. In the case of the arrows of the Karajá it extends up to the notch. According to Kuriši, the characteristic of Karajá arrows lies in this; the Šavajé arrows are said to exhibit a small space between notch and lashing. Among the Šavajé, however, I also obtained arrows with the Karajá winding; perhaps this

[Text Continues on P. 190]


a
b
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i
k

Ill. 120 a-k.
Decoration of the shaft between the feathers.

/270 cont./

411 goes back to the lively interchange between the two peoples.

283 The winding consists of parallel circuits; only the uppermost layers show deviations through a crossing of the threads (Ill. 120 a-i). According to Kurišĭ, four cross-threads are supposed to be characteristic for the Karajá, two cross-threads for the Tapirapé. I did not find this remark confirmed; rather, there was a positively magnificent wealth of the most diverse crossings. The arrows with the two cross-threads (Ill. 121b) and the differently executed notch windings in Ill. 121 h, i, however, were present in the village on the Tapirapé mouth.

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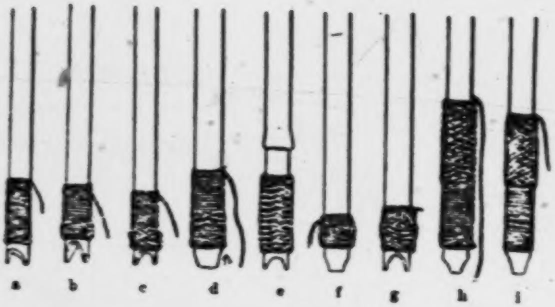
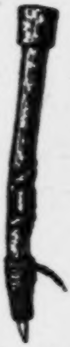
284
412
237



Ill. 121.
Notch winding of the arrows.



Ill. 122.
Club groover.

Apparently these windings are the insignia of the makers of the arrows; for upon being questioned about the latter, foreign Karajá always examined the notch-end. I could not find out anything more specific about this, however, especially not whether each individual had his particular mark or whether families (or [illegible]tem groups?) made specific marks which were the sa[illegible]for all members.

411 The notch (dōnăwŭdŭlōnă) is not cut in very deep and is slightly diagonal. In the case of a few arrows, two little red /271/ feathers are tied into the notch winding and project in the back, beyond the end (Ill. 119c). According to the statement of the Indians, they serve to send off the arrow more easily and do not tire the hand so much.

/271 cont./

411 The club (gŏhŏrdĕ́) is the true war weapon of the Indians. The Karajá do not undertake a boat trip without having the club in the boat, along with arrows and bows, and on land journeys it is usually their sole companion. Even in the villages one sees the Indians, if they are armed at all, walking around with clubs.

The clubs are made of heavy wood (wŏălūŏ́). They are round, become thicker toward the striking end, and terminate in a pointed convexity with a sharp edge. The handle end terminates in a knob which is separated from the club by a thicker intermediate piece with two or three deep grooves. In Ehrenreich, the number of grooves varies between one deep one and four or five shallow grooves, while his Šambioá clubs show three grooves throughout. The type of clubs (and oar handles) which Ehrenreich brought back from the Šambioá, on which the intermediate piece is divided by a long, thin, smooth piece with wide, thick pieces projecting over it at both ends and each bearing a groove (3979 and elsewhere), does not occur among the Karajá.

The upper half of the club (from the striking end) is pro-
vided with lengthwise grooves. I did not see any smooth clubs
[412] such as Ehrenreich brought back. This lengthwise grooving is
[237] made with the tooth of a rodent (cutia: ha͡ulĭ́; according to
Ehrenreich, also agouti or capybara) fastened to a wooden stick
(Ill. 122). This grooving instrument, called ha͡ulīdjŭ́ (= cutia
tooth), is therefore not used to make arrows, as Ehrenreich assumed.

[531] Occasionally there have remained standing in the lengthwise grooving two diametrally placed smooth stripes about one centimeter wide, which, for the entire length, are decorated with incised decorations (Ill. 123).

411
285 Only rarely does one find clubs that bear a patterned plaiting of yellow taquara cane and black embira around them (Ill. 124).

This plaiting is always present in the small club-sticks, which I never saw in use and which Königswald designates as dance clubs. They either have the shape of the clubs, without, however, having a special handle, or they end in a wide blade and have an offset handle (Pl. 56, Ill. 3 a-c). The first type is

/271 cont./

411 approximately 70 centimeters long, the second approximately 50
285 centimeters long.

Ehrenreich speaks of a second type of club: flat, shovel-like clubs that have a four-sided, prismatic blade with sharp edges and a lancet-shaped point. The handle is plaited all around, and at both ends of the plaiting cotton tassels hang down ("Beiträge," Pl. VI, Ill. 11). He obtained two such clubs from the Šambioá (Berlin 3980), whereas he saw a cruder form among the Karajá. The question is whether this club form belonged to the Karajá
[171] originally. For I came across such forms neither among the Karajá nor among the Šavajé, but certainly among the Kayapó, /272/ among whom broad cutting-clubs seem to be indigenous. It may be that the Šambioá took over this form from the Kayapó. Only a small child's club of the Karajá (Ill. 125) shows a similar type (1), but it comes from the village on the Tapirapé mouth, so that here, too, it is not certain whether an old, now extinct club form has been preserved in this child's toy or whether it is not more likely that there is influence from the Tapirapé or the Kayapó.

411 The lances (dōnōlǐ; Ill. 126) play a minor role. They are a weapon peculiar to the Karajá. Today they are probably used
[224] only as a display weapon for festivities, visits, etc. In former times they were put to use in hunting for jaguars: the bunches
[825] of feathers on the tip were supposed to make the animal fearful and uncertain, so that the Indian, at the most auspicious moment, /Ills. 123-126 appear here/ was able to deliver the death blow (according to the statements of the Indians). I never heard that they were ever used in war.

[824] The shaft consists of heavy palm wood (aruera); it is almost always 240-260 centimeters long and about three centimeters thick; only two specimens of my collection are a little over 200 centimeters long.

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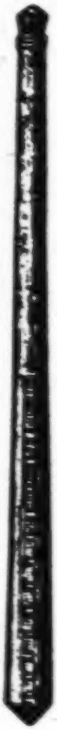
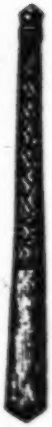
1. Cf. also, however, the club stick above (Pl. 56, Ill. 3c).

/272 cont./

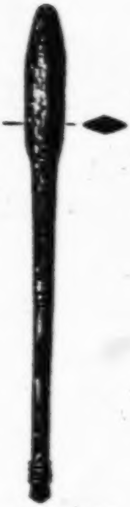
411 [237] [284] The point is formed by a sharpened thigh bone of the jaguar; /Pl. 56 appears here/ /273/ it is about 20 centimeters long. Where it is mounted on the shaft, the latter is wound for about ten centimeters with red cotton string, from the upper circuits of which long tassels of arara feathers hang down. To



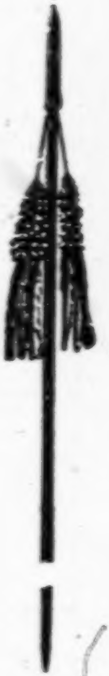
Ill. 123.
Club.



Ill. 124.
Club with plaiting around the handle end.



Ill. 125.
Child's club.
Karajá.



Ill. 126.
Lance.

411 285 this winding is joined below a patterned plaiting which consists of yellow longitudinal strips of taquara interwoven crosswise all around with strips of embira. The plaiting is 50-80 centimeters long; its ornaments are the common plaited ornaments (1). To

[531]

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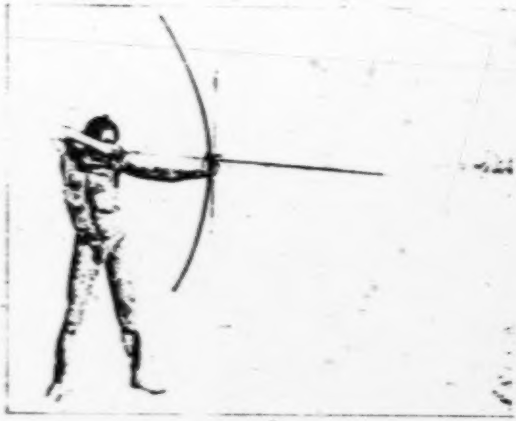
[113] 1. See my article, "Die Kunst der Karajá-Indianer /The Art of the Karajá Indians/," Bässler Archiv, Vol. II, No. 1, 1911.

[Text continues on p. 195]

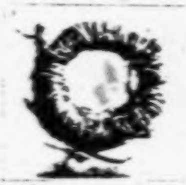
Plate 56

411

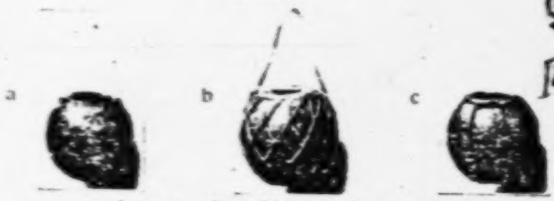


1. Archer.

[368]
←
[415]



2. Target ring.

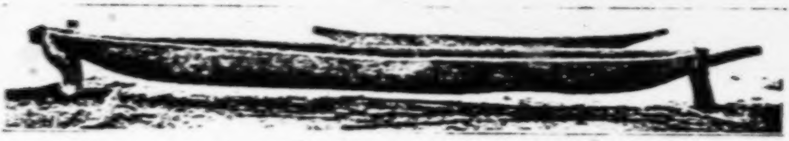


4 a-c. Small carrying-gourds.

411

3 a-c. Club sticks.

501



5. Karajá boat on work-rack.

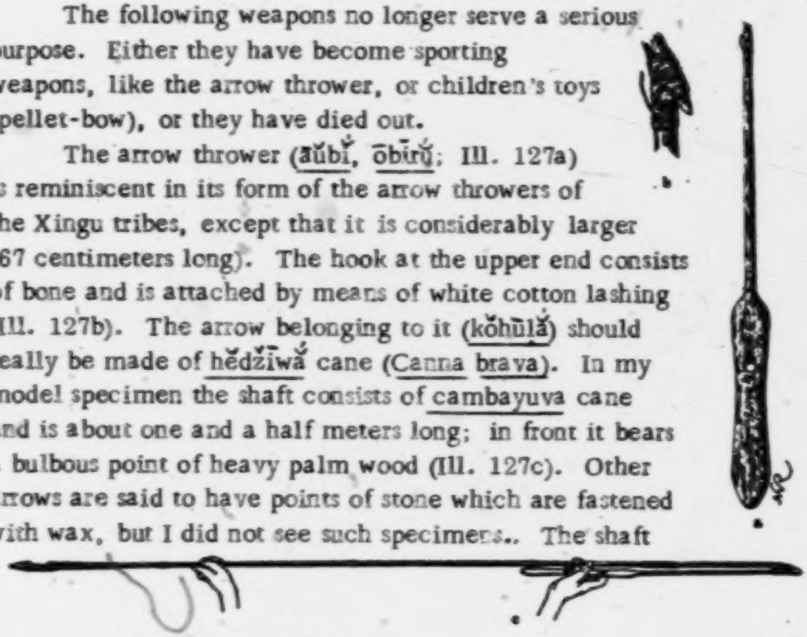
/273 cont./

411 [531] [285] Ehrenreich also says that this plaiting is decorated above and below with small feather wreaths; this is not the case among my specimens.

According to statements by the Indians, in olden times their spears did not have bone points, but rather ran out in front into the pointed shafts; otherwise they were equipped like the spears of today.

[178] The following weapons no longer serve a serious purpose. Either they have become sporting weapons, like the arrow thrower, or children's toys (pellet-bow), or they have died out.

The arrow thrower (āŭbĭ́, ōbīrŭ́; Ill. 127a) is reminiscent in its form of the arrow throwers of the Xingu tribes, except that it is considerably larger (67 centimeters long). The hook at the upper end consists of bone and is attached by means of white cotton lashing (Ill. 127b). [824] The arrow belonging to it (kŏhūlắ) should really be made of hĕdžīwắ cane (Canna brava). In my model specimen the shaft consists of cambayuva cane and is about one and a half meters long; in front it bears a bulbous point of heavy palm wood (Ill. 127c). Other arrows are said to have points of stone which are fastened with wax, but I did not see such specimens.. The shaft is unfeathered; it has no notch. Ehrenreich's arrows of ubá cane, on the other hand, have at the end a cut-out section that contains the notch hole. The specimen of throwing stick and arrow reproduced here was made by the Indians at my request.



Ill. 127 a-c.
a) Arrow thrower, b) detail of the hook, c) handling the arrow-thrower.

The manner of handling it is shown in Ill. 127c. The thrower is held in the right hand; the arrow, with the rear, hollow end hooked into the peg, is laid on the board and grasped here with the right hand as follows: the thumb lies on the right edge of the /274/ throwing board, the second finger is stuck into the hole of the handle, the third finger reaches from the left edge over the arrow, the fourth extends from the left edge under the arrow, in other

/274 cont./

411 words, rests between the latter and the board, while the fifth finger lies on the left edge. The front end of the arrow is supported with the outstretched left hand. The arrow is hurled with the same motion with which a spear is thrown. Horizontal, high, and low throws (the latter in fishing) may be executed with it.

I no longer came across this implement among the Karajá; they were familiar with it, to be sure, but in the south horde there were middle-aged persons who maintained that they had never [184] seen one. Its use was known, however, and it was universally reported that the Šavajé had many throwing sticks and still used them.

411 526 Among the Karajá it is now used only as a sporting weapon in the game called ănārkắntĕdūŏhŭ (game of the Tapirapé), which is supposed to take place at the time of the blossoming of the pau d'arco. According to the description, the game proceeds as follows: Two youths stand facing each other, both armed with arrow thrower and arrows. One of them issues a challenge to battle by singing, wōhŭ́lāḷắkūdjḗ, wōhŭ́lāḷắkūdjḗ: throw the arrow, you won't hit me anyway. The other replies, djŏbĭdjŏbĭkŏ́, djŏbĭkŏ́ dĕhōī: I shall indeed hit you. Then they start throwing arrows at each other toward the thighs or ankles, and each tries to show his skill in throwing, as well as in dodging the arrow. If a person does not dodge adroitly, the arrow is said to penetrate quite deep into the flesh and can be forced out only by being struck from both sides with the throwing stick. Bad wounds are said to result.

[171] The name of the game is striking: game of the Tapirapé. The Karajá reported that the Tapirapé were in possession of the throwing stick and also this game. This suggests that the Karajá took it over from there, if we think of the presence of this implement in the Xingu source region. The circumstances that caused the loss of this implement among the Karajá and its flourishing again among the Šavajé eludes our knowledge.

411 I did not see the pellet-bow (bŏdŏkĕ) among the Karajá. I was told in the south horde, however, that they knew how to make it and that the children threw stones with it to kill small [177] birds. Probably the Indians took it over from the Brazilians, whose children in Leopoldina largely used it as a toy. The lack

/274 cont./

411 [177] of a native word for the instrument at least leads to the conclusion that the implement, too, is not native.

Note. By way of supplement, I must here discuss two implements about which the Indians gave me information that could not be checked at all. It was my principle to inquire [125] systematically about everything that might possibly occur; and where the description was not adequate, I made models. Thus, I demonstrated a stone sling to the Indians. They then told me, in agreement in various villages, that this instrument (nĕrŭdǐ) was familiar to them, but that they did not use it because of a scarcity of stones. Allegedly they had taken it over from the [177] Brazilians. It /275/ was impossible for me to induce the Indians to make such an instrument.

Even more dubious are the statements about the boomerang. My informant Kurišĭ́, whom, on the basis of my other experiences, I must regard as trustworthy, told me: his mother told him in his childhood that the Karajá of the north horde had a stick (ĭādĕzĕ́) that came back when it was thrown. He had not seen such an implement; it must therefore have fallen into disuse long ago, I was unable to gain confirmation of these two statements; I am therefore repeating them here with all reservations.

411 714 The Indians do not have defensive weapons. Against blows they protect themselves merely with the hand and the arm. They ward off flying arrows with the club; they do not know how to divert them with the spear, with bow or arrow. They have no real protection against the recoil of the bowstring; the recoil is even said to be very painful. It is somewhat mitigated by the arm cuff (dēsĭ́); a person who does not wear cuffs, like the married men, wraps bast around his lower arm; this apparently occurs only in war, however, for I did not notice anything of the kind for fishing.

714 751 Amulets are lacking; they use only a charm against arrow shooting; a disk ten centimeters in diameter and made out of scraped pieces of the bowstring is glued on both sides of the chest with resin. They believe that no arrow can then hit the chest.

/275 cont./

8. Means of Transportation and Communication.

484 [364] The Indians do not like to travel by land. The north-south extension of their dwelling area along the river essentially requires boat trips from village to village. Land marches are undertaken only to visit the plantings or foreign tribes. For both purposes paths exist.

487 The paths are approximately 20-25 centimeters wide and are produced by the treading down or pulling up of clumps of grass; they do not go straight, but make slight meanderings. 481 The Indians walk on them single file, one behind the other. Their feet are not, as is often said, placed exactly one in front of the other, but rather, as I was constantly able to observe on marches lasting for days, the Indians turn their toes outward, exactly as we do; at most they sometimes turned their feet slightly inward when a taller clump of grass along the side required it. It is also very pleasant to walk barefoot on these paths; they are kept very clean and smooth.

485 For short marches, such as to the plantings, there are no special arrangements; it is different in the case of paths that lead cross-country for days and are more frequently traveled. They are provided with shelter-huts at intervals of a day's march, cooking places, ferry boats and water-transport vessels on either side of the waters. I traveled such a traffic route when I marched across Bananal Island in order to reach the Šavajé.

482 As a means of transport by land the back-baskets (bĕhūlĕ) are chiefly used; they are carried on shoulder-band and forehead-band and /276/ quite enormous loads may be transported in them (Pl. 57, Ills. 1 and 2). All other heavy loads are also carried on the carrying-band of brown bast (ōună), which is placed around the forehead or the chest; for example, the large carrying baskets (wālīlĭ, Pl. 57, Ill. 3). For my knapsacks, the Indians likewise made themselves forehead-bands. Large sleeping mats are rolled up and transported crosswise upon the head.

/276 cont./

482 415 Smaller loads are carried in containers on a hand-strap, for example, in carrying sacks (māsī; Pl. 57, Ills. 5 and 6), carrying bags (lōlŭ; Pl. 57, Ill. 4), two-piece baskets (wrăbŭhī; Pl. 57, Ills. 16 and 17), small pouches (Pl. 55, Ill. 6 a-c), or in small gourd vessels, the perforated edges of which hold the carrying-bands or which are either plaited round with bast (dălīlĭkŭ) or are set into a net of black cotton plaiting (wălăbŭkŭ; Pl. 56, Ill. 4 a-c).

854 Children ride on the hip and are held there with the hand (Pl. 12, Ill. 4; Pl. 37, Ill. 2; Pl. 42, Ills. 2, 3).

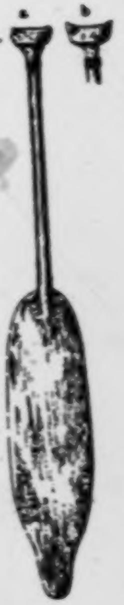
501 [489] Their principal journeys take place by water in a boat. The boat (āwŏ), of which there is one or more in each family, consists of a dugout six to ten meters long and 40-60 meters wide. The two ends are greatly elongated and slope up from below, so that getting on and off the sandbanks is easily accomplished (Pl. 56, Ill. 5). The boats have no seats; one squats or sits on the narrow bottom. Sometimes cross-rods are put in, upon which the cargo is placed to protect it from the bilge water. [372] In one place in the boat there is often a layer of loam upon which lies the smoldering wood for transporting fire.

The boats are propelled with oars and poles; both are used in journeys upstream and downstream, the poles, of course, only in shallow water. The oars (nālĭhī) are manipulated freely as paddles, [illegible], indeed, the rowers kneel or sit in the boat, their faces in the direction of travel. [502] If the boat is propelled by one man, he sits at the rear end and steers at the same time; with a crew of two men, one sits at the front end and one at the rear; several rowers distribute themselves over the entire boat. In the latter case, the rowing rhythm is entirely spontaneous, since the ones in the rear must adjust to the man in front. [533] The song which young people like to take up while rowing has nothing to do with the rhythmical rowing. There are various ways of working the oars: short strokes with pauses after each stroke; long, evenly spaced strokes; slow strokes with a lifting of the blade at the end, so that the water falls off the blade in a broad surge, are regarded as a particularly elegant manner of rowing. [147] The Indians have great endurance; they row for many hours without interruption.

/276 cont./

501 The oars are about 150 centimeters long and have a blade 18-19 centimeters wide and about 70 centimeters long, which [531] terminates in an offset, elongated point. The blade is sometimes painted black; a center cross-band is left blank and painted red. The handle end has a short, curved /Pl. 57 appears here/ /277/ crutch. Below this on the handle there are three raised rings, which are produced by two notched grooves; they are characteristic of the Karajá (1) (Ill. 128 a, b).

1. See club handles above /see pp. 191-192/.



Ill. 128 a, b. Karajá oar.

The rudder is identical with the oar; it is likewise freely manipulated.

[824] Poles (hōdjŭ́, wălŏ́tŏ, made of meijú wood) are about four to five meters long; they are cut out of slender, thin trees, under the white bark of which lies a red bast, which, freshly peeled, smells like cress. When the pole is not in use, it is stuck into a short loop which is drawn through the boat wall in front and floats alongside. The poling is done from the front end of the boat, whether the Indian moves the boat alone or has a helmsman with him. He sets the pole in, now on this side, now on that, depending on the direction of travel, then turns around, presses the end against his chest, and, going five or six paces to the middle of the boat, pushes again toward the middle. Then he goes back to the front and starts anew (Pl. 1).

This walking causes a violent rocking of the boat; the Indians are very skillful, however, so that no water pours in. If several Indians push with poles, they stand turned alternately to the right and left and move the poles from that position. When they pull forward, they set the poles so far from the boat that no water can enter.

Whereas rowing is practiced equally by men and women, I never saw women traveling with the poles.

[Text continues on p. 202]

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Plate 57

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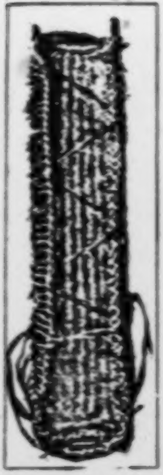
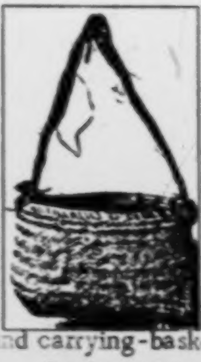
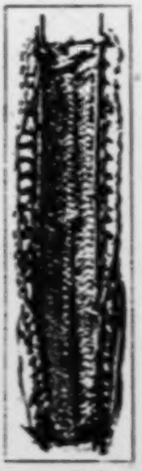


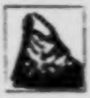
1. Back basket.



3. Round carrying-basket with forehead band.



2. Back basket.



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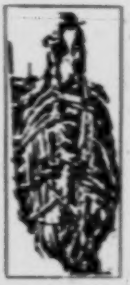
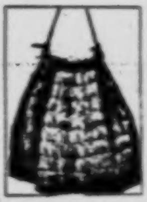
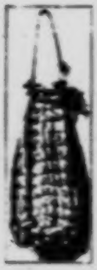


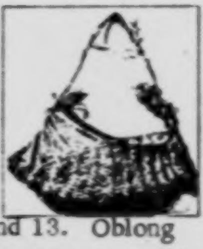
4. Carrying bag.



5. Carrying sack.

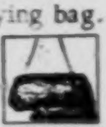


6. Carrying sack.



13.

12 and 13. Oblong basket plaited out of a leaf pinna.



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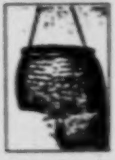

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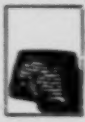

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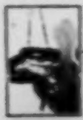
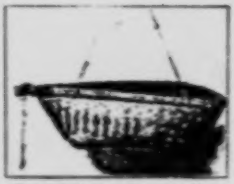
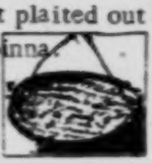


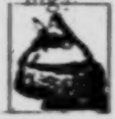
11.

8-11. Baskets with square bottoms and round openings.

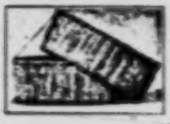


7. Pointed-oval basket.

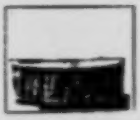




14. Basket-bowl, 15. Basket, both plaited out of two pinnae each.



16. Two-piece basket, opened.



17. Two-piece basket, closed.

/277 cont./

501 [502] The boat is pushed over shallow places; to get over exposed sandbanks extending crosswise, wooden rollers are laid down on which the boat is rolled across (Ill. 9).

There are no anchors for securing the boat; stones with plaiting around them serve only as anchors for the bottom tackle for turtles. The boats are easily pulled up on the bank, and the boat pole is stuck into the sand through the loop; this is the whole mooring.

[415] Half-gourds are used to scoop out the water that enters.

[532] [484] [211] I saw decorated boats only in Village No. 20. Here, on the inner wall of a boat, there were light-colored human figures; another boat had 36 notches on the edge, which were said to be the number of nights required for a journey to the Šambioá.

184 Such trips lasting for weeks are usually undertaken in a large company; often the entire village sets out in a great number of boats packed high. By themselves the Indians only make [262] journeys of one or two days. By way of /278/ provisions they take only a little with them: manioc, maize, and the cooking pot; the fish are caught on the way twice a day. Rower and helmsman change places daily on longer journeys, especially if only two men are traveling in the boat.

502 132 Shipwrecks sometimes occur, especially while crossing the river in a storm. Such accidents, in which Indians lost their lives and of which several examples were recounted to me, are easily explainable in view of the high waves which storms create on the river and the narrow, low boats of the Indians. In fact, I myself with my boats (dugouts with one or two side planks set on them) was often forced to seek refuge from wind and waves for hours on high banks or on sandbanks.

The Indians endure bad weather on the journey rather simply. They quickly build themselves small sheltering walls out of poles and prepared palm leaves, which they always carry with them on longer journeys, or they pull the boat on land, turn it upside down, and lie down under it wrapped in their coverings beside a fire which they light in the center. They spend the worst nights of storm and rain in this manner.

/278 cont./

9. Trade, Money, Measures.

484 The Karajá undertake their boat trips and land journeys
almost entirely for the sake of fishing and for supplies of raw ma-
437 terials. Trade among themselves is carried on only during
438 occasional visits. For example, Pedro took huge quantities of
urucú kernels along to his home (Village 2) from Village 19;
as the reason he said that there was no urucú above the Rio
Tapirapé; he probably meant none of the one particular, very
highly appreciated kind providing red coloring. In the villages
north of the Tapirapé mouth there was also urucú coloring matter
pressed into rolls or into the form of flat cakes, which were sold in
such packings. The south horde seems to be dependent on the
north horde in various other respects: they buy or bought bow wood,
red coloring for painting the pots, stones for stone axes, net
coverings, stone lip-plugs, and tamed araras from the north horde,
who either produce these themselves or acquire them from the
Tapirapé or Šavajé.

From the Šavajé, who are regarded as very rich, they buy tobacco seedlings, manioc roots, arrows, net coverings, etc.

437 They carry on trade with the Brazilians, in part through the
439 Brazilian boats passing by, to whom they offer wax in large balls
for calking their boats, as well as manioc, chickens, and fish,
in exchange for tobacco, salt, farina, beads, and knives, and in
part on great trading expeditions which they themselves undertake
in August and September to Santa Maria and sometimes even to
Conceição. For this purpose they collect beforehand on their
fishing expeditions in the Rio Tapirapé and the many lakes of the
river great quantities of turtles, turtle eggs, dried fish, etc., in
order to exchange these in the large Brazilian towns for products
of European civilization, /279/ especially iron tools, material for
blankets for the cold nights, ornamental beads, tobacco, and salt.

437 There are no special standards of value in trade; simple
435 barter still takes place. Among themselves, however, they have
fixed prices: a boat costs one ax or two capybara teeth, etc.

/279 cont. /

435 In dealing with us it was necessary first to establish special values. From experience they know approximately the value of chains of beads, knives, shears, axes, and even in their own demands they put this in definite relationship to the value of the trade item concerned. In general they evaluate their objects well, know how to distinguish articles of little value from useful ones, and ask correspondingly varying prices. It was only in the beginning that one had difficulties in each village until the mutual appraisal of value was successful.

436 The simplest medium of exchange was Goyaner roll-tobacco; one piece three fingers long was regarded as a unit of payment for finger rings, lip-plugs, clay and wax figures, one photographic session, etc. For larger objects, glass beads served as the most common medium of exchange. The small change, so to speak, was a chain of about 100 beads. Color and size of the
435 beads naturally altered the value, but this differed greatly, depending on the fashion that happened to prevail in the village, so that in one village small white beads, in another large blue ones, were valued the highest. All colors were accepted; they disliked taking green, as well as transparent beads; on the other hand, they liked white and blue ones and liked best yellow and red ones. With such chains of beads, smaller ornamental objects, arrows, and the like were bartered. Of higher value were small knives, mirrors, shears, fish hooks (as strong and large as possible) for larger ornaments, utilitarian objects, medicines, toys, etc. The most highly valued were forest knives (facão), axes (especially North American ones with a blue upper part), and cotton fabrics (one piece = four meters). For one of these pieces one received a boat or a lance, a bow with arrows, a feather head-wheel, a travel attendant for eight to ten days with free board and lodging. Of their goods they most highly valued net coverings, stone lip-plugs, and capybara teeth.
[430] For these one had to give goods valued from 30-50 marks. Dance masks were not for sale at all.

/279 cont./

437 Trading proceeded very quietly. The Indians brought their articles and stated their demands; after carefully examining the object, I made my offer, or possibly the object was refused. They regularly asked to see the article concerned, whether it was a bead chain, mirror, knife, shears, etc. Then it was given to an expert for approval; they have such persons for beads, iron implements, cloth, etc. Only after this one had expressed approval was the sale completed. Otherwise I was obliged to show other things. The exchanged object then went from hand to hand, was tested or tried on by everyone, and did not reach the hands of the owner until afterwards. Iron implements were subjected to the nail test, beads to the tooth test. Dull /280/ iron implements, beads that broke, or used objects were not accepted. For the rest, everyone let the others bargain for themselves, did not interfere, and gave his opinion only if asked, a very pleasant custom.

435
804 There are no special measures. They want knives and shears as large as possible; quality is less important. Otherwise I only saw how boats were measured. Ordinary boats reach from the foot to the knee, higher boats up to one handbreadth above the knee; for such boats the Indian pays two capybara teeth. In the barter with us the cupped hand or small gourds and mussel shells served as dry measures.

10. Techniques.

463
438 Apparently everyone makes his own implements and tools. Only occasionally did I observe that individual persons made certain things in larger quantities; for example, in Schischá pots and sieves were made, probably for Brazilian use; in José's village, hats, in Alfredo's village, mats were made in quantities. This and the statements about the purchase value of certain objects seem to point to a trade among themselves and accordingly probably also to manufacturing by certain persons beyond their personal needs.

/280 cont./

462
561 A. The division of labor by age and sex is such that the male youths actually do nothing other than to practice the weapons craft and occasionally travel out to fish. In addition, they make their own weapons, as well as their feather ornaments and the cotton dance-belts. The married men, on the other hand, are usually busy; either they work in the plantings, or they go out twice a day to fish for their families, go hunting, plait baskets and hats, build houses, and bring in the harvest. [589] In general, the men, when they are married, have a great deal of work and that is why young people no longer want to get married, having been infected by a few older bachelors who preach the ideal of bachelorhood: idling, smoking, chatting in the mask house.

The women learn their manual skills, such as spinning and weaving, from childhood on. Married women take care of the plantings, the harvest, tend the children, cook, make pottery, spin and weave, and plait mats. In general, to be sure, they have to work the whole day, so that one never sees them unoccupied, but in general their lot is a good one; hard work is never demanded of them, but is always taken over by the men.

412
178 B. Of their ancient tools some have already disappeared (1)

> 1. Iron tools seem to have penetrated in the previous generation. A 40-year old Indian of the south horde told me that he had not seen work done with stone axes any more, only his mother told him about it.

or are used in another way, they still, however, use stone axes /281/ as striking stones, small stone knives for tattooing, bone needles for sewing, mussel shells as scrapers and spoons, sets of piranha teeth for cutting the strips for plaiting baskets. More and [177] more, however, iron implements are coming in: axes, bush knives, small knives, and shears are used everywhere, likewise iron crochet needles. [176] In spite of these foreign implements, however, the technique has happily kept its ancient character, and only occasionally are innovations, under the influence of the Brazilian inhabitants, to be noted.

/281 cont./
412 Brazilian inhabitants, to be noted. This shows us how tenaciously
178 the Karajá cling to their nationality, in spite of long association
with their civilized neighbors.

311 C. The exploitation of the natural kingdom varies in intensity; the mineral kingdom is exploited least, the vegetable kingdom, which can, of course offer the Indian the most abundant resources, the most.

135 The mineral kingdom is as yet little utilized. Stones are rare in the alluvial valley of the Araguaya; at most there is small rubble on a few sandbanks; otherwise fine sand covers the river valley. On the steep vertical banks there is canga, a ferrous sandstone which cannot be utilized except perhaps in larger pieces which, with plaiting around them, serve as anchors for turtle tackle. Stones are found only north of the Tapirapé, and all of the few stone implements that were present came from there.

317 More frequently used is the gray clay which is embedded in
323 narrow layers in the sandstone of the high banks. It is used for
pottery. This art, however, in its technique and form, is still
very primitive: ornamentation is entirely lacking. The vessels
are shaped according to their practical use; they are made by
562 the women. Apparently the women are more practical and less
artistically endowed than the men, for we find everywhere that
the things made by the women are simple and practical, those
by the men, by contrast, show pleasing forms and ornamentation.

317 Earths are also but little utilized as colors.

237 The animal kingdom is utilized somewhat more intensively
for technical purposes by the Indians. Bones and teeth of mammals
are worked into tools and ornaments; mussel shells serve as implements. The bird kingdom is most abundantly drawn upon: their
brilliant feathers are used for magnificent ornaments such as
235 scarcely any other Indian tribe displays in this abundance. In order
to have the material for this always at hand, the Indians keep
young birds, taken from the nest, tamed in their huts in order to
237 pluck them from time to time. The wax of bees plays an important role as gluing material.

/281 cont./

824 Most of all, the Indian exploits the vegetable kingdom, and here he has also gone over to the cultivation of plants useful to him. He already has at his disposal, of course, many useful wild plants in the way of trees (leaf trees, palms), shrubs, varieties of cane, etc.

Almost all parts of the plants are utilized, in each case, of course, only certain ones: wood, bark, leaves, stem, bast, [241] blossom. Of plants whose fruits are used technically, the following are planted: /282/ gourds, cotton, urucú. The gluing ma- [314] terials, with the exception of wax, are taken exclusively from plant resins.

324 412 In the following, the processing and utilization of the individual raw materials will be described.

D. Stones are used above all as stone axes. The material for them is chiefly granular diabase or diorite. Nothing is known about how they are made. At the present time they serve only as striking stones for the preparation of bark cloth and for cracking nuts. Apparently they all come from the Rio Tapirapé, as well as from the mountains north of it, and are perhaps not even made by the Karajá themselves, but acquired from the Tapirapé through trade. In shape, there are flat axes and axes with a shaft groove (Ills. 100-102). As a nutcracker I found a stone apparatus consisting of stone base and small hammer, which, in shape, is quite peculiarly suited for this. Through long use a smooth, round hollow was produced in the slightly convex striking surface of the hammer (Ill. 99). Such stones are said to come from the cachoeira /cataract/ near St. Maria. The small stone knives which are used for tattooing are made anew each time out of the flint rubble of the sandbanks by splitting the flint with a stone or iron ax and using the sharpest splinters without any further treatment (Ill. 52b). Nothing is known about the making of the long stone lip plugs (Ill. 62). Allegedly they are struck into shape with [439] stones. The Karajá do not make them themselves, but barter for them with the Tapirapé.

/282 cont./

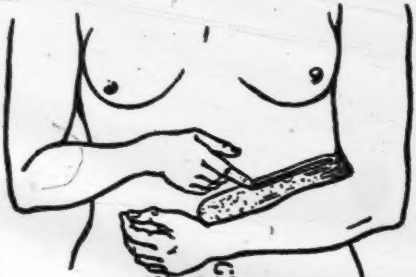
323 E. Earths, besides being used as colors (see under "Coloring
317 Substances" /see p. 240 /), are used only for making pottery,
[462] which is practiced by the women. The material used is the grayish-white clay (zōŭ) that occurs in strata on the steep banks and, in conical shape, is stored in piles in the villages. For use it is first pulverized very fine and then mixed with a number of additions. The most important addition is māŭzĭ (Pl. 58, Ill. 1), a creation designated by the Brazilian-speaking Indians as the nest of the cupim d'agua, which is found in huge quantities as a covering of the roots and lower branches of the trees along the banks. One finds it piled up in great heaps near the villages. It is burned in the fire, then pounded, and, mixed with water, added to the pottery clay.

323 Another addition is obtained from the purple blossom (ādēnă)
[824] of a tree; the blossoms are burned and their ashes mixed in with the clay. This statement by Pedro seems to correspond to the custom of making the clay more resistant by means of the flinty content of the ashes of certain creepers, as reported by Ehrenreich from C. de Magalhães ("Beiträge," p. 19).

The shaping of the vessels is done in the following manner: The bottom is shaped out of a flat cake, on which a low edge is simultaneously worked out. A potter's wheel is absent; an old pot-bottom or most often a rod-sieve, the structure of which is imprinted in the soft clay, serves as a base (Pl. 58, Ill. 2). Smaller vessels are shaped on the hand. /283/ The potter then mixes the gray clay with water, twirls it between the palms of her hands into a roll, places this on her left lower-arm, and, with the right index finger, presses a longitudinal groove into it (Ill. 129). The roll is now placed with the groove on the edge of the bottom piece and is then pressed flat toward the top (Ill. 130). It is so arranged that the roll corresponds exactly to the circumference of the vessel. Roll is placed upon roll in this manner and then smeared together with the hand or even with a smoothing stone, until the vessel is finished.

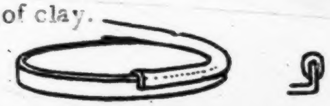
/283 cont./

323 After this the vessels are dried slightly in the sun and then fired. This is done on an ordinary hearth. I observed how a large cooking pot stood on three hearth shards with the opening downward and was being fired by a fire underneath it (Ill. 131). I am unable to say whether a firing is also done from the outside. I did not see the use of the termite hill as a kiln, as Ehrenreich reports from Magalhães ("Beiträge," p. 19), anywhere during the dry season; the shaping and firing always took place on the sandbanks on the ordinary hearth.



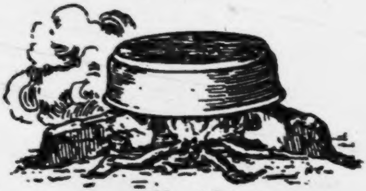
Ill. 129.

[415]→ Pressing the groove into the roll of clay.



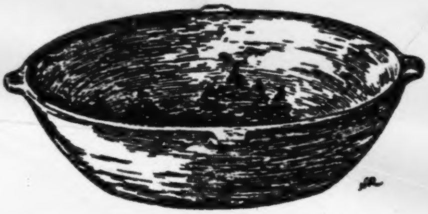
Ill. 130.

Placing the roll of clay on the edge of the bottom of the vessel.



Ill. 131.

Firing the pot.



Ill. 132.

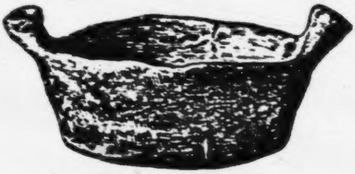
Clay bowl with four protuberances on the rim.

415 Large cooking pots, grave urns which are nothing more than huge cooking pots with a lid, three-legged cooking pots, and bowls are made. All these vessels are called wădjiwĭ. Concerning the sun-dried clay dolls as toys, see p. 247.

The shapes are very simple: the common type is the slightly curved double-conical shape (Ill. 89); the double-bellied pot (Ill. 90) is rare; and the three-legged cooking pot (Ill. 91) is also not too /284/ frequent. Dishes are rare; the most frequent are the shallow bowls (see Ill. 95 /see [197] p. 172/). The eating dish with the four rim-protuberances (Ill. 132) is most peculiar; perhaps it is the result of Brazilian influence, which is

/284 cont. /

415 very pronounced in the pottery in the villages from Leopoldina
172 to São José.* These villages furnish the Brazilians with cooking
[939] and eating vessels, so that in São José and Leopoldina one finds
[531] Indian vessels almost exclusively. They have already been
adapted, however, to the taste of the Brazilians: the small eating
dishes have the typical bowl-shape and on the edge bear a decoration in red color (Ill. 96). The water-cooling vessels, too,
which the Indians in the villages mentioned make for the
Brazilians, show the purely Brazilian type and red decoration.
[386] The red designs are made with an earth color. The red earth
[317] for this (zūzŏ́, zōŭbūlĕ́) comes from the Barreira do Veado and is
taken along to São José and Schischá by the Indians of the north horde
traveling south for arrow cane, in order to sell it to the Indians
[531] there. It is applied mixed with water. The true Indian vessels
are undecorated.



Ill. 133.
Old clay-vessel.

172 I obtained in Schischá a most peculiar vessel, whose origin is unknown (Ill. 133). It is irregularly spotted dark red and black as a result of uneven firing; it is apparently made out of very crude clay and in a very primitive fashion. The two knobs on the edge, which are slightly hollowed out on top, are striking. The vessel was found several decades ago in the sand of a sandbank by Indians from Schischá on a journey downstream. The Indians themselves were unable to say where the vessel might come from.

415
114 I did not see anywhere the pot and bowl forms brought back by Ehrenreich: shallow, round dishes (Berlin 3862), flat, round plates (3863 and 3864), flat, oval plates (3865), low elliptical double bowls with a dividing wall running lengthwise (3866), cylindrical pot with turned-down rim and bast hanging-band (3861), double conical pot with hanging band (3858), and clay spoons (3878).

/284 cont./

237 321 The utilization of the animal kingdom for technical purposes is likewise confined within narrow limits.

F. Bones have multiple uses when sharpened to a point. The thigh bones of the jaguar, tapered and sharpened, are used as spear points; the cutting surfaces and edges are carefully smoothed. Howling-monkey bones (ǎzōdǐ́) find the most use as lip plugs, piercer for lip and ear holes, and points for the fish arrows. It is not known what kind of bones are used to make the small needles for sewing hats, which are round in front and bear a small eye in the flat end-piece (Ill. 140). All these /285/ bone tools are well polished. Unfortunately I could learn nothing about how they are made.

A piece of the breastplate of the tartaruga is made into flat spindle disks (Ill. 144a).

The hard palates of the pirarucú fish are used in their crude state as a grater, as well as the teeth for ornaments and tools. The incisors of the capybara are fastened as the supreme ornament on the mother-of-pearl disks of the ear rosettes of small [A35] children. These teeth are among the most valuable objects of the Indians, for the timid animals are very difficult to hunt. They are kept in pairs of equal size, usually a pair of smaller ones and a pair of larger ones are placed one on top of the other, glued with wax, and wound with cotton threads (kūwắ, Ill. 64). The tooth of the cutia is lashed to a wooden stem with cotton thread and, mounted in this way, serves for grooving the clubs (Ill. 122).

Shells are used in part in the crude state, in part worked. The most important kinds are (Pl. 45, Ill. 1 a-c): the triangular shell (būlŭ́), the mother-of-pearl shell (ŏẓīnŏhŏ́), the two-pointed shell (dālắ, īdjĕ́). Lip plugs are made from the fine two-pointed shell or the thick triangular shell, and from the latter in such a way that the freely projecting, arched end is removed from the thick, hinged part of the shell. Nothing is known about the manner of manufacture; the edges are well ground. Mother-of-pearl shells are ground on stone into small round disks for ear rosettes and stool eyes. Crude, rectangular pieces of shell with

/285 cont./

237 two holes in the center are sewed on the belt of the long string-
321 skirts of the girls (Ill. 69), as well as on the cylinder-bands of the dance masks. As spoons and scrapers they use mother-of-pearl mussel shells, which are only slightly worked, but are usually used in the crude state.

287 Concerning the feather technique, see below in connection with the tying, knotting, and plaiting technique /see pp. 233 ff./.

824 The utilization of the vegetable kingdom is very extensive. The cane species are used remarkably little; apparently the region is poor in them.

G. The wood of trees is made into boats, poles, oars, mortars and pestles, stools, lances, bows, throwing boards, arrow points, manioc grating boards, lip plugs, comb teeth, etc. Soft or hard woods are used, depending on the purpose. I was not always able to learn which kinds of wood were used for the individual implements. Spears consist of so-called aruera wood, bows of hard palm wood, boat poles of long, slender trees with very light wood. Soft wood is used for stools, lip plugs, and manioc grating boards; all the other implements consist of hard wood. Of the cane species, taquara is used as arrow shafts, gibade and similar types as ear rods.

396 I am most fully informed about boatbuilding. The boats
[462] are built by the men. All of them understand this art, though
[437] many confine themselves to buying boats from others in exchange
[463] for an iron axe. /286/ Apparently certain persons make boats in larger numbers for the village and then sell them. Thus, a few hours downstream from Schischá I met two families from this village who had erected temporary huts for themselves here in the wilderness, in order to build boats in the vicinity. The making of a small boat is said to take four days, a larger one eight days. These time estimates, however, seem to me to be
[824] very low. The trunk of the lantim tree (Calophyllum: dǟlīŏ́) is used as material for the boats; Ehrenreich mentions pau d'arco and jatoba, Königswald also jatahy and others. The trees are felled in the forest and crudely worked; first the outer shape is hewed out with an ax and then the interior is likewise hollowed

/286 cont./

396 out with the ax. In this crude shape the boat is brought into the village and placed on two forked posts about half a meter high (Pl. 56, Ill. 5). With oaguassu palm fronds, which are laid in the hollow, the interior space is completely burned out and blackened, while at the same time burning through the walls is prevented by quickly snatching out the fire. Then, while the wood is still warm, about 20 cross-sticks, each approximately three centimeters thick, are stretched from wall to wall; palm fronds are propped against the boat all around and are lighted at four or five places on either side by one man each. After about five minutes the outside charring and blackening of the boat is completed. The struts remain in the boat until the next day; they are very bent. Afterwards the boat is put through an inspection, during which possible irregularities, especially of the bottom, which could cause disturbances in the balance, are removed with the ax. At the front, narrowly tapering end a hole is cut into the right wall, directly under the edge, for the loop into which the boat pole is stuck during the rowing or lying quietly on the bank. This hole is supposedly cut in with a sharp knife under the application of a wooden mallet.

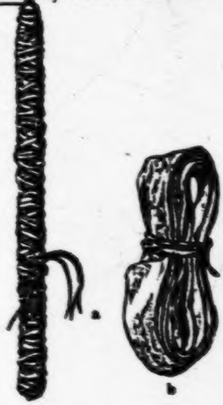
415 I did not see wooden vessels. Ehrenreich brought back a
412 few: a round vessel hollowed out from a tree root, with a carry-
114 ing string (Berlin 3875) and two spoons, the handle of one of which
terminates in a tucano head (3934, 3935). In the case of fire
[372] sticks, according to him, the drilling stick consists of taquara, the
base of Bixa orellana.

415 Of larger fruits only gourds are used. They are carefully
[824] dried by being stuck on sticks that stand in the glaring sun and
in the sand of the sandbanks. Later, tied together, they are
hung on a vertical stick (Ill. 26 a, b). Hollowed out, they serve
as oil containers, as hanging containers for white down feathers,
with a bast stopper (Pl. 58, Ill. 3a) or wax seal (the hanging band
is fastened with wooden wedges; Pl. 58, Ill. 3 b, c), halved
paint bowls and eating dishes, smaller ones as spoons. The whole-
[531] gourd vessel and larger half-gourd vessels are usually decorated
with incised ornamentation, the smaller half-gourds with
Pyrography.

/286 cont./

000 824 276 301 pyrography. Of the other fruits, jequitiba is used for tobacco pipes, hollowed out and crudely carved on the outside (Ills. 103 and 104); Thevetia is used for necklaces or pendants on belts, etc. The latter usually bear a small /287/ bunch of feathers in the hollow. Other small, whitish fruits are bored and strung as chains. 415 In Ehrenreich's collection there is a small bowl, made out of a timbo fruit, for storing the urucú color (Berlin 3876).

287 824 The bark of trees is made into women's aprons. Above all the bark of the gameleira is used, which furnishes the reddish aprons (ăndăhŭ́lĕ). Other species (also gameleira?) furnish red materials (ămbŭŏdă̌) or white shiny materials (hĭdēūlĕ). Ehrenreich, in addition, also mentions Apeiba jangada (Berlin 3696). The preparation is as follows: Thick branches of the trees concerned are hewed off in the required length (one and a half to two meters) and brought into the house. 462 Here the men, with an angular stone, strike off the solid pieces of bark, slit the bark lengthwise, and peel it off. The further treatment is the task of the women: 283 the pieces of bark are soaked, laid folded together on the manioc mortar turned upside down, and are now beaten with a flat stone, usually an old stone ax, until they are completely soft.



Ill. 134 a, b.
Embira: a) wound on a rod,
b) rolled up.

283 H. Bast is used in wide layers as an ornamental binding material and in fine strands as material for strings and for knotting mats.

824 As ornamental binding material, the bast of Malvaceae (embira: dõdĕ, etc.) is used above all. There are light red, red, and black varieties. It is kept in all widths: the finest (0.3 centimeters wide) is wound on rods (Ill. 134a), the wider (2.5-4 centimeters wide) is rolled up into stout rolls in such a way that the 531 colored, shiny side is on the inside (Ill. 134b). They are used

/287 cont./

283 [531] for the ornamental winding on arrow shafts, spear shafts, implement handles, etc. A kind of black bast four centimeters wide (ōūnǎ, āãwǘ) is used exclusively to decorate the edge of the pointed-oval baskets (Pl. 57, Ill. 7); it is colored with black loam.

[824] Finely split bast fibers of imbauva and buriti serve as material for ropemaking and mat-knotting. I do not know how the imbauva fiber is made. The buriti bast fibers (cedo de burity: lādĕhõwǘ) are obtained as follows: The not yet unfolded leaves of the buriti palm (so-called olhos de burity), which lie stacked up in heaps in the houses of the plaiters, are beaten against the floor several times with one end, until the stalk has split open sufficiently into many narrow longitudinal pieces. Of these longitudinal pieces the fine, soft inner bast (īǘ) is then separated from the coarser outer leaf-strips (lādĕhŏ̃dĕhĕ̌). The latter are used as leaf strips in the manufacture of hats; the former are further prepared for twisting and knotting. The imbauva fibers (Pl. 58, Ill. 4a), as well as the buriti fibers (Pl. 58, Ill. 4b; /288/ Ill. 135), are stored in larger bundles that are made up of thin bunches (according to Ehrenreich, in plaited braids, Berlin 3996).

Cords are made out of these by twisting them between the thigh and the palm of the hand. Stouter cords are made out of two or more /Ills. 135 and 136 appear here/ such fine cords with the spindle. They are used as binding string of all kinds, such as bowstrings, as ropes for strong fish-nets, fishlines, etc.

286 Fine twisted bast strings are used to knot the feather-cap nets. The large fish nets are made in the same way as these nets; it is pure netting work. Implements are not used for this: I did not see any in use, and the Indians denied to me that they existed. In Ehrenreich's collection, however, there is the beginning of a net of fine bast threads (Berlin 3938) bearing two small wooden rods at the upper edge, which Ehrenreich is inclined to regard as knitting needles. The cap-nets are made as follows: Out of a string twisted on the thigh a loop is knotted and hung over the great toe of the sitting worker. A second thread is knotted to it, and with this the first /Ills. 137 and 138 appear here/ row of meshes

[Text continues on p. 218]

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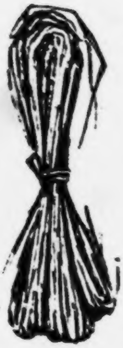
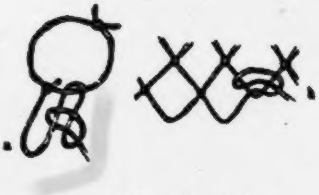


Ill. 135.
Bunch of buriti fibers.



Ill. 136 a, b.
Net knots.

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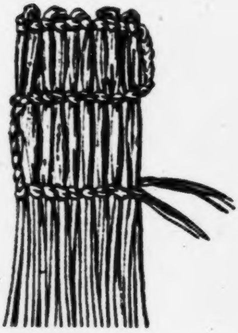
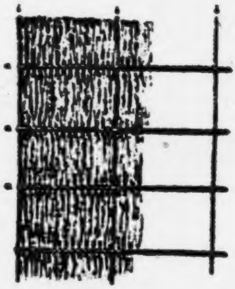


Ill. 137.
Sample of sleeping mat plaiting.



Ill. 138.
Schema of the sleeping mat
a) weft,
b) stiffening cords.

/288 cont./

286 is knotted in such a way that the knots come in the center of the length of the mesh. The meshes of the second and subsequent rows are hooked into those of the preceding one and knotted on their lower end. The method of the knot formation is shown in Ill. 136 a, b.

285 For knotting the large sleeping and sitting mats, untwisted
284 buriti bast-fibers are used. These are laid side by side in bunches and these bunches are wound alternately with two twisted bast-fiber strings, so that a continuous weft runs from side to side. On the edge the two strings are twisted together, led along the edge for about three and a half centimeters, and then again plaited through the bunches. Thus, one /Plate 58 appears here/ /289/ weft runs through the whole mat. (See the sample plaiting, Ill. 137 /see p. 217/.) At greater intervals, every 10-20 centimeters, a twisted bast string runs between the bunches and parallel to them, in order to give the mat more firmness (b in Ill. 138). The weft does not start at the end of the mat and is not led through to the other end; rather, on both of the narrow sides the ends of
285 the bunches remain free as fringe. Such mats in large dimensions are used to make the protective walls and protective roofs, as well as sleeping and sitting mats. Smaller mats are carried by pregnant women; they are put around the lower body and held together in front with the hands. I never saw small mats patterned with black embira threads as an underlayer for the feet during the continuous standing on the hot sandbanks, such as Ehrenreich describes (Berlin 3907; "Beiträge," p. 21). I obtained a patterned sleeping mat, however, the design of which was made by plaiting in black-colored bast strips (Ill. 22).

Small carrying-sacks (*mãšǐ́*) are made in the same way as these mats; the bottoms of these are sometimes plaited cross-shaped (Pl. 57, Ills. 5, 6). The edge is reinforced; the carrying-band likewise consists of buriti bast-fibers.

28
462 The division of labor in ropemaking and knotting is such that the making of the fiber material is usually incumbent on the women, whereas the twisting of the cords is practiced by men and women, but is usually done only as needed. The knotting of the

[Text Continues on p. 220]

5: Krause--219 E-5 (1908) 1911 SP9 Caraja SP9

Plate 58

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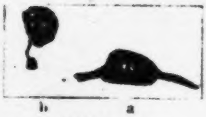

1. Addition to pottery clay.

2. Pot bottom with rod-sieve texture.

3 a-c. Feather gourd vessels.

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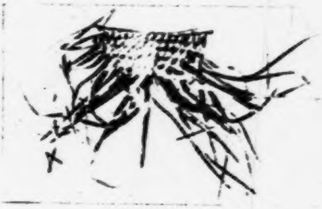
5. Sample of basket plaiting.



283 –

4. a Bunch of imbauva fibers. b Bunch of buriti fibers.

8 a and b. Manner of storing feathers.

7. Ball of cotton.

6. Spindle with picked-cotton band.

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10. Monkey-skull rattles.

11. Funerary urn.

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[237]
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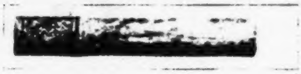

9. Bamboo trumpet.

28 /289 cont. /
462 nets is a task for the men, that of the mats a task for the women.
285 Usually several women work together on a mat; it is not difficult work, but the hard pulling and constant twisting of the weft
threads (they are twisted only when they are plaited through)
affects the fingers so much that deep, calloused ridges run across
[963] the finger tips of the plaiters. Apparently there are women in the
villages who provide the entire village with mats; at least large
supplies of them were found in certain houses, and to buy them
I was sent into specific huts where mats were made.

[824] For the plaiting which is done by the men, strips of buriti
[462] bast and the leaf pinnae of the oaguassu palm are used. The
294 strips of buriti bast are used only in the making of hats. Appar-
[177] ently the method of making hats is copied from the neighboring
Brazilians. At least the shape is the same; but whether all the types of plaited strips which are sewed together spirally into a hat correspond to Brazilian designs, or whether there are innovations here, I do not know. The most common design, consisting of four-part strips with a notched edge, seems to be Brazilian, the other two, the eleven-part strip with a smooth edge and the nine-part strip with a smooth, double edge, may be original forms in view of the plaiting skill of the Indians (Ill. 139 a-c). These strips are sewed together with fine bast threads and a bone needle four centimeters long (Ill. 140).

285 For all other plaiting the leaf pinnae of the oaguassu palm are used. The material for this is stored in the houses in large /290/ quantities, mostly lying on the floor under mats; in Schischá it also lay on special forked racks on the long sides and in the roundings of the houses.

In the same way as for the house covering, two oaguassu fronds are laid with the ribs one on top of the other in the making of walls, fans, and eye shades, except that in this case the individual pinnae /Ills. 139 and 140 appear here/ are then plaited together. See the beginning of a piece of plaiting in Ill. 5 on Plate 58 /see p. 219/.

/290 cont./

285 The baskets show great variety. The individual types are similar to those described by Max Schmidt, so I can limit myself

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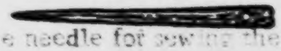
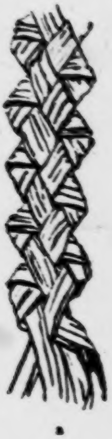
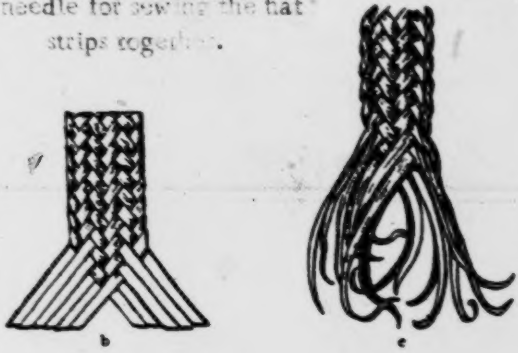
285

Ill. 140.



Bone needle for sewing the hat strips together.





Ill. 139 a-c.

Hat-plaiting strips: a) four-part, b) eleven-part, c) nine-part.

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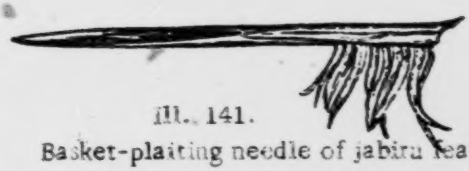
[237]



Ill. 141.

Basket-plaiting needle of jabiru feather quill.

to very brief descriptions.

In the case of large round baskets (wãlĩlĩ, Ehrenreich rorä; Pl. 57, Ill. 3) with a forehead carrying-strap, which are used to transport manioc, the edge consists of the split palm-rib. The pinnae are interwoven and provide a meander-type design. The bottom is reinforced by being interwoven with a second layer of individual pinnae which are cut to the specific length [237] with piranha teeth. A thick jabiru feather quill 16.5 centimeters

/290 cont./

285 [237] long and pointed at one end serves to lift the plaiting strips of the first layer and to push the pinnae of the second layer under them. This feather-quill plaiting-needle is called wãlĭsĭlūdŏsonă (Ill. 141).

Back-baskets (bĕhūlĕ) consist of two caguassu fronds, the ribs of which form the two longitudinal stiffneners. The inner halves of the pinnae are plaited crosswise for the bottom, the outer pinnae are made into the openwork edge /291/ by twisting several pinnae together to form a support and the ends of these supports are joined together to form a longitudinal edge. In one specimen the lower edge is likewise tightly plaited (Pl. 57, Ills. 1 and 2).

In the case of pointed-oval (lãlă; Pl. 57, Ill. 7) and canoe-shaped baskets (dãlĭdŭn) with a broad bottom, which become narrow at the top, the edge is formed by two palm-leaf ribs placed one on top of the other, while the sides and the bottom are made with the pinnae plaited in a design; the bottom is double. Sometimes the upper edge is decorated with a wide strip of black embira sewed on it.

Small baskets with square bottoms and a round opening (mōdĭ; Pl. 57, Ills. 8-11) usually have patterned walls, the designs of which are sometimes accentuated by black painting. Such baskets are used by small girls for storing cotton, crochet needles, crochet work, threads, etc. In the same manner, such little baskets are also plaited out of split cane. On these four black cotton strings which are drawn all around the basket serve as carrying-band.

Baskets and bags made out of one palm-leaf pinna. Oblong baskets (lōŭlĕ) are plaited diagonally only halfway, while the other half is formed by the strong under parts of the pinna, which are bent outward from the stems projecting into the interior of the basket (Pl. 57, Ills. 12 and 13).

The rib bent all the way around forms the edge of the oblong, sack-like carrying bags (lōlŭ; Pl. 57, Ill. 4), while the walls are formed by the pinna plaited in the center of the wall, the ends of

/291 cont./

185 which also make the handle. On either side of the center plaiting a palm leaf is drawn through the pinna lengthwise to close up the walls.

Ehrenreich brought back a similar carrying-bag (Berlin 3886), but here the rib forms only the one longitudinal side, while the pinnae are plaited together on the second longitudinal side. This bag of Ehrenreich's corresponds to the bag that I brought back from the Savajé (see Šavajé /see p.327 /).

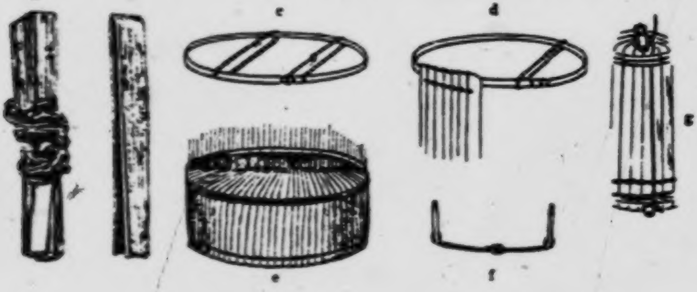
Baskets plaited out of two pinnae correspond to the one-pinna oblong baskets; among them the two stems project from the bottom into the interior of the baskets near the narrow sides (Pl. 57, Ills. 14 and 15).

Two kinds are made differently from all these baskets: the double baskets and the sieve-baskets.

The oblong double-baskets [wrăbă(h)ĭ], in which the Indians, men as well as women, store their smaller, personal belongings, consist of two similarly worked baskets, one of which is somewhat larger and forms the lid. As material the pinnae of the oaguassu palm are used; they are cut to a certain length (40-45 centimeters long, 2-2 1/2 centimeters wide), folded together lengthwise, then bent in half (Ill. 142b) and, with many laid on top of one another and tied together, are stored in this fashion in large supplies (Ill. 142a). Usually in this case the bent corners opposite the rib edges have already been cut off diagonally /292/ in order to avoid great bulk with putting them on top of one another. From these leaves the baskets are now made in the following manner: A split cane rod is tied together in such a way that it forms an oval corresponding to the size of the basket; by means of two or three light temporary bast bindings the oval shape is preserved until the completion of the basket (Ill. 142c). Now the leaf strips are hung over this oval in such a way that they cover one another about halfway, whereby the rib edges come to lie on top (Ill. 142d). With a needle and a cotton thread they are sewed together directly under the rod. Then a second oval, almost as large, is made and pushed about two-thirds of the way up into this oval leaf cylinder. Now a third, /Ill. 142 appears here/

/292 cont./

285 slightly larger oval is made and, on the outside, is pushed over the place under which the second oval rests. Both are then sewed together through the leaves. The projecting ends of the pinnae, one by one, are bent inward over the inner oval toward the center and shortened sufficiently so that they overlap there one to two centimeters (Ill. 142c /sic/). These ends are then sewed together. Now two split cane rods are taken up, one of which is stuck through the wall under the second and third oval, pulled through under the bottom, and pushed out again on the other side. Its length is so adjusted



Ill. 142 a-g.

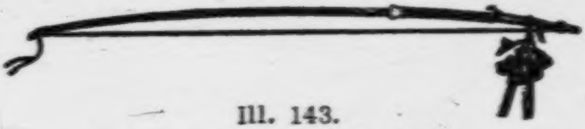
Manufacture of the oval two-piece basket.
a) Packing of the plaiting strips. b) Individual plaiting strip. c) Inner oval. d) Sewing the strips to the oval. e) Bending the strips to form the bottom. f) Cross-section. g) String closing.

that it projects about one-half centimeter on either side. The second rod is laid in the same direction on the outside of the bottom and then sewed to the first rod (Pl. 57, Ill. 17; Ill. 142f). By this means the bottom is given a firm stiffening. The other half of the basket, which serves as the lid, is made in exactly the same way; it has somewhat larger dimensions so that it can be fitted over the bottom half. The closure of these baskets is peculiar. There is fastened to the bottom rods of the lower half a cotton thread which leads up along the edge

/292 cont./

285 of the lid-half, is pulled through the outer oval of this half from below upward, forms a large carrying /293/ band over the lid, and on the other side leads down to the bottom rods in the same manner. If one wishes to open the basket, the lid-half slides up on the thread (Pl. 57, Ill. 16). At the same time, however, the thread also serves for closure during transport: on either side one makes a loop which is put over the ends of the rod of the lid-half and pulled tight (Ill. 142g).

Sieves and sieve-baskets are made entirely differently [824] (wā̆lĭlĭšĭ; Pl. 55, Ills. 2 and 3). They are made out of shavings of flexible creepers (according to Ehrenreich, arimbamba). The shavings run radially and are interwoven concentrically with similar switches (two each). On the bottom they cross in four groups. In Ehrenreich's specimens the plaiting is in part so tight [283] (Berlin 3898) that the utensil is useless as a sieve. Such tight baskets serve as containers for raw cotton in spinning.



Ill. 143.
Bow for picking apart the cotton.

Rod-sieves consist of fine rods placed parallel, which are bound together at considerable intervals with two strings (Pl. 55, Ill. 1).

I did not see among the Karajá the other kinds of baskets and bags mentioned by Ehrenreich: small palm-leaf baskets with rectangular bottom, square baskets, small bags with flap lids made of carandasinha palm fiber, bottle-shaped flexible baskets (moti), hanging baskets (Berlin 3879), and lid-baskets (Berlin 3900) made of flexible cipo plaiting.

283 [460] [348] I. Just as varied and skillful are the treatment and the utilization of cotton, which are incumbent on the women. Cotton is grown in the plantings; tending it is the duty of the woman. The harvested cotton is stored in baskets. Before it is spun, it is

/293 cont./

283 first cleaned and picked. A small bow (wăsīhŭătắ; Ill. 143) is used for this purpose. One puts the cotton on a mat in front of one, holds the bow close to it, and lets the bowstring snap into it. In this way the cotton is loosened up, the impurities are taken out, and it is picked apart into a thin band about four centimeters wide. This band is then twisted at one end and fastened to the top of the spindle (Pl. 58, Ill. 6).

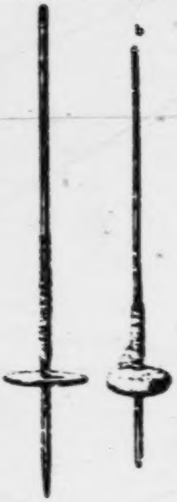
Spinning. The thread is twisted with the palm of the hand on the thigh; then one lets the spindle spin, in order to tighten the twist. When a thread about one meter long has been made in this way, the spindle is stopped, any irregularities of the thread are evened out by pulling it apart and retwisting it, the thread is wound on the spindle, it is again fastened to the knob on top, and the twisting begins anew. Thicker threads, too, are twisted together out of two spun threads in this manner. /294/
[462] Spinning is the task of the women, especially the girls, who acquire this skill at an early age.

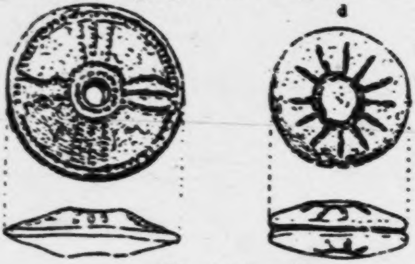
The spindles consist of a black wooden stem 32-44 centimeters long (āsõtắ), which bears a small knob at the top and exhibits an extended thickening at the bottom. The spindle whorl [(kŭ)dā̆wắ], which consists of bone, clay, a mass of white earth, or wax, is pushed up on it. I came across spindle whorls of bark, such as Ehrenreich brought back (Berlin 3939), only in children's spindles (see "Toys" /see p. 241 /). Bone whorls are plane-parallel, 4 1/2-6 1/2 centimeters in diameter (Ill. 144a). Breastplate bones of the tartaruga turtle are usually used for this. Clay whorls consist of crudely fired, gray pottery clay and are usually attached to the staff with wax. /Ills. 144 and 145 appear here./ Their shape is flat or slightly double-conical. Only
[531] rarely are they decorated; I once saw a cross-like decoration (Ill. 144c), another whorl bears an incised decoration on its red-colored surface. Whorls of white earth [mā̆ŭlế, mănā(k)ŭlắ] are usually slightly double-conical in shape (Ill. 144b). In the village on the Tapirapé mouth I obtained two whorl-like objects made out of such white earth, but they are not perforated. Incised on

/294 cont./

283 both sides, they bear a circle with rays; the grooves are drawn in red and black (Ill. 144d). Whorls of wax in a double-conical shape are very common. I did not happen to acquire any from the Karajá; they are the same, however, as those brought back from the Šavajé (see below /see p. 328 /).

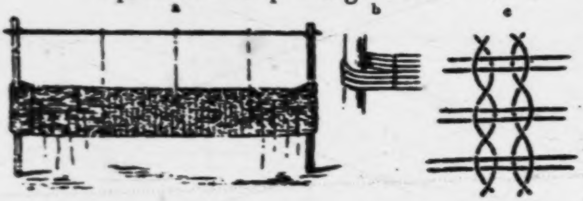
/295/ The thread (ā̃sõtăkě) is stored wound in balls (Pl. 58, Ill. 7). These balls are apparently an Indian invention; at any rate the Karajá were extremely astonished when they saw my balls of string. Their balls are roughly cube-shaped, from nine to ten centimeters long on each side.





Ill. 144 a-d.
Spindles and spinning whorls.

[286] →



Ill. 145 a-c.
Plaiting of the net coverings.
a) Plaiting apparatus. b) Winding the warp.
c) The plaiting in of the weft.

283
286 Working with cotton threads, which either retain their natural color or are blackened with earth color, is done by plaiting, crocheting, and knotting.

[462] Plaiting is the work of the men, crocheting and knotting that of the women. The cotton threads are plaited into four-edged cords, for example, hip cords.

/295 cont./

286 There is no actual weaving; the Indians have not progressed beyond plaiting. For this they use very simple apparatus to make their net coverings, dance belts, and girls' belts.

To make the net coverings [rī(ǐ)ǒ̇, rīǔ̇] two thick posts are driven into the ground vertically, the length of the covering apart. The warp is wound around the two continuously, and, indeed, in such a way that the rear layer of threads is pulled into the front one during the work, so that there is only one layer. This is made possible by the fact that every four to eight circuits a new thread is taken and the rear threads of the first bundle are pulled over those of the front one (Ill. 145b). In four or five places a weft is now interlaced and tied to a special cross-rod fastened to the upper end of the two posts or to the lowest leaf ribs of the roof covering. The rest of the weft threads are then interlaced at a distance of about two and a half centimeters from one another (Ill. 145a). The weft threads consist of four cotton threads which are knotted to the lowest warp thread. Two weft-threads are in front of the warp, two behind it. Over the second warp thread the front pair is led to the back, the back pair to the front, whereby the pair of threads coming from the back embraces the front one. The same occurs over the fourth, sixth, eighth, etc. warp thread (Ill. 145c). Instruments are not used in this; the interlacing is done only with the fingers. On the uppermost pair of warp threads the weft threads are knotted, and their ends are cut off. When the covering is finished, it is lifted off the posts; a thick string is drawn through the end loops of the warp threads on either side and tied together tightly; its ends are cut off. In this way the two lappets of the covering are produced.

The net coverings of the Karajá are of one color, usually yellowish-brown. Sometimes white ones also occur. I do not know whether the yellowish-brown color is produced only by long wear on the oiled body, but I am inclined to regard this as probable. Among the Karajá there are no net coverings patterned by plaiting in black or red weft threads. In general, they make very few (altogether I saw such plaiting apparatus only three times), but prefer to buy them from the Šavajé and Tapirapé,

/295 cont./

286 who make better and, as far as the Tapirapé are concerned, patterned, thicker coverings (1).

1. The net coverings are mentioned for the first time in 1791 among the Šambioá.

174
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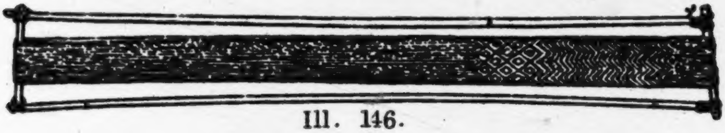
114 /296/ Ehrenreich ("Beiträge," p. 12) assumes that the Karajá learned this technique from the Brazilians. Fonseca in 1773 is supposed to have taught weaving to the Šavajé on Bananal. Ehrenreich believes that he can support these statements by the fact that the Šavajé to this day make better coverings. In my opinion this is not a substantiation of this assumption, for the Tapirapé make still better coverings than the Šavajé, and the Karajá bought a great many coverings from them in former, peaceful times. Hence the Karajá could just as well have adopted this technique from the Tapirapé. Now, in the houses of the Tapirapé and at their large fishing sites I found no signs of sleeping places, so I must assume that the Tapirapé sleep in hammocks. It would be peculiar then that the Karajá bought the hammocks (for in shape the coverings are nothing else), but removed the suspension ropes and used the coverings as shawls and blankets. Furthermore, the taffeta-like woven covering which Ehrenreich describes as probably belonging to the Šavajé undoubtedly comes, not from the Šavajé, but from the Tapirapé, for the Šavajé use and make coverings which are exactly like those of the Karajá, whereas the Tapirapé produce the taffeta-like texture. Hence the Karajá, who, of course, live closer to the Tapirapé than the Šavajé and have the role of intermediaries between these two peoples, could not have taken over this texture from the Šavajé. To be sure, Fonseca reports that he built a loom for the Karajá and gave them their first instruction in weaving
286 (Rev. trim. 8, p. 387). It seems to me that this note more likely
174 refers to the making of the girls' belts and the dance belts, which actually show a sort of weaving. The technique by which the coverings are made is not weaving, but knotting, and it is a purely

/296 cont. /
174
286 Indian technique, which we find distributed over a large part of South America. Finally, in the creation myth the woman is shown by the Urubu-re how the net coverings are made. In the myth, the Urubu-re teaches the Indians to become familiar with the textile plants, with spinning and the making of the net coverings, and the manufacture and use of bows and arrows. This points to the fact that this technique has been familiar to the Karajá since ancient times. Hence I believe that it is an ancient art which the Karajá brought along from their former home north or northwest of their present-day territory, where they probably used hammocks. In their present territory they have adopted another way of sleeping, perhaps under the influence of the surrounding Ge peoples. Indeed, their entire culture shows a strong impact by elements of the Ge cultures. The Karajá proper have gradually lost the method of manufacture, for, with the iron goods bartered from the Brazilians, they were able to barter for good coverings from their neighbors without any trouble. That is why their technique is so poor today and that of the Šavajé, who still live untouched by civilization, so much better.

286 A similar, but smaller apparatus is used for making the dance belts and girls' belts and the forehead bands. The warp, in contrast to the net covers, /297/ is stretched continuously between the short rods of an elongated cane frame (Ill. 146). On one apparatus a bow and a lance took the place of the long side rods (Ill. 147). The frame is kept horizontal or slightly sloping upward. The warp threads are picked up with the hand, and the weft is drawn through with the hand, a toilsome task, especially in the case of the dance belts, which are patterned in black and white. /Ills. 146-148 appear here. / The weft consists of only one thread, with which one warp thread after the other is picked up. This type of plaiting is already very close to weaving.

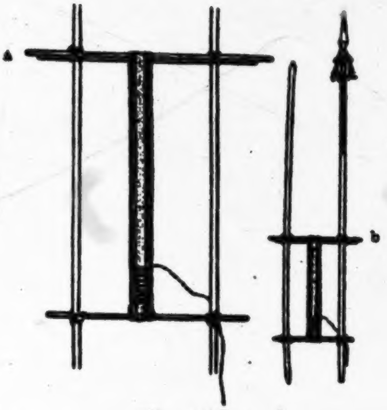
/297 cont./

286 The art of crocheting is peculiar to the women; it is practiced by them from childhood on. Arm cuffs and calf and ankle bands are crocheted. As a crochet needle (dĕs̆idŭnă) an iron needle about 12-16 centimeters long, /298/ with a barb, is now used; it is inserted into a cane handle 17-23 centimeters long and fastened in it with resin. The handle is usually decorated: both ends are wound with red cotton threads, between which there is a patterned plaiting made of yellow longitudinal stripes with black stripes running through them (Ill. 148a). Sometimes, too, the entire handle is wound with red and bears a few tassels on the end (Ill. 148b). The patterns

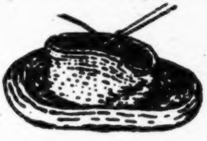


Ill. 146.
Frame for plaiting belts.

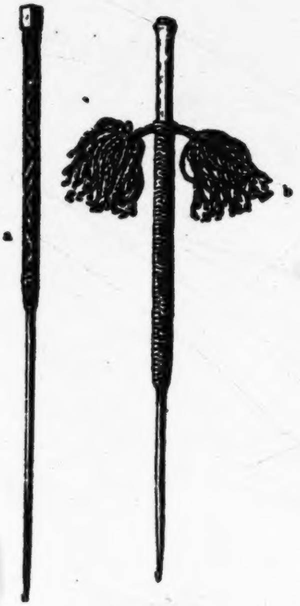
[531] →



Ill. 147 a, b.
Apparatus for plaiting belts.



Ill 149.
Sample of crocheting.



Ill. 148 a, b.
Crochet needles.

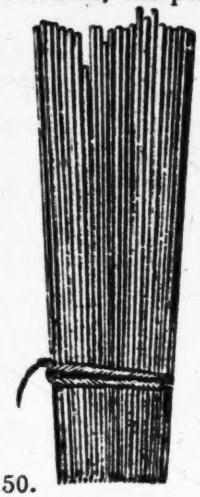
286
531

/298 cont./

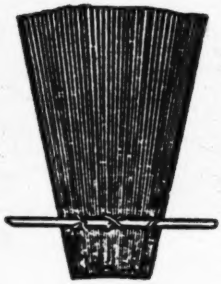
286 [531] correspond to the other plaiting patterns such as we find on bows, lances, on baskets, fans, etc. The arm cuffs are crocheted over the club or the pestle; I never saw crocheting blocks such as Ehrenreich describes and illustrates in "Beiträge," Plate VII, Fig. 9. I did not observe nor could I find out how the thicker edge is made. The sample of crocheting (Ill. 149) is already more advanced and shows only how the meshes are made. Calf and ankle bands are crocheted directly on the body itself. They remain there until they become too tight; then they are carefully cut off, during which one pushes flat sticks underneath in order not to injure oneself. When they are crocheted on, the person concerned lies down on the mat in

303

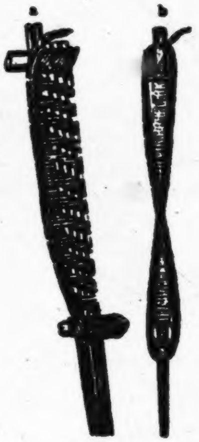
Ill. 150. Small rod for making a comb.



Ill. 151. First interlacing of the comb rods.



Ill. 152. Fastening of the cross-rod.



Ill. 153 a, b. Cross-threads on the narrow edges of the combs.

286 the hut, has a bundle of coverings shoved under his knees, and has the bands crocheted by a female relative.

283 The various methods of knotting cotton threads into fringes and tassels is shown on Ills. 4 and 6 of Plate 45[1] (arm cuffs, calf hangings) and Ill. 68 (neck tassels).

303 K. Finally, comb manufacture should be mentioned here. Small fine wooden rods about 15 centimeters long and pointed at one end /299/ (Ill. 150) serve as the material. They are laid

[1] [See p. 119--Analyst]

/299 cont. /

303 next to one another and, at the place where the lower pair of cross-rods is fastened, lightly interlaced with cotton threads (Ill. 151). Then the two lower cross-rods are fastened over them, at first loosely with fine bast thread (Ill. 152), then permanently by means of a firm winding with cotton thread. Then the surface plaiting is put on; it is likewise only made by hand. Finally, the two upper cross-rods are put on and plaited over in the same manner as the lower ones. The patterns on the surfaces are the customary plaiting patterns. Cross-threads are often put on at the narrow edges (ill. 153).

237 [301] L. The feather technique. In fastening, arrangement, and color combinations of the feathers, the feather ornaments of the Karajá present a rich diversity, richer probably than in any other Indian tribe. As material they use white down feathers from ducks and diving birds, small fine red feathers, small body feathers from parrots of all kinds, wing and tail feathers from araras, vultures, owls, and herons. I did not observe any coloring of the feathers, on which Ehrenreich reported in "Beiträge," page [415] 14, nor was I able to find out anything about this. The down feathers are kept in special, small gourds which are closed with a wax knob or a bast stopper (Pl. 58, Ill. 3 a-c). The small fine red feathers are tied side by side on a string and wound spirally on a rod. Parrot feathers are placed in the baskets in small bundles or arranged fanlike side by side (Pl. 58, Ill. 8b). Wing and tail feathers are arranged in wings, and, indeed, in decreasing length. Two such wings are usually placed with one on top of the other, so that the rows of feathers descend in the opposite directions (Pl. 58, Ill. 8a). This kind of arrangement is very durable and at the same time makes it possible to find easily the very feathers required.

Usually the feathers are used in complete form. Sometimes, however, they are clipped, and, to be sure, in the long direction for arrow feathering, but crosswise for feather ornaments of all kinds. Whereas at present this clipping is done with the shears, the feathers were formerly singed off in order to obtain the desired shape.

/299 cont./

237 284 [314] Fastening of the feathers to the underlayer. Down feathers are generally glued on, and, to be sure, with light resin. All other feathers are fastened differently according to the underlayer.

On rods. Long feathers are either stuck on with the quill on top of the wooden rod (feather wheels) or laid with the halved quill flat on the wooden rod, in which case quill and rod are joined at several places with fine bast (Ill. 154). Concerning arrow feathering, see above under "Weapons" /see pp. 183 ff./.

In order to fasten small little feathers, wide strips of cane are wound spirally with fine thread, whereby the small feathers are tied in in one direction (feather rod; Ill. 155a). Round rods are likewise spirally wound, and while doing so feathers are continuously bound in on all sides /300/ (rosette rod; Ill. 155b). The same principle is applied in the case of ear rosettes and ear tulips, except that there the winding is very tight and the feathers stand very close together; the latter are also spread out by means of the shell disk pressed on top of them; the same is true of the small rosettes which are knotted into the feather caps, except that here everything is done on the smallest scale.

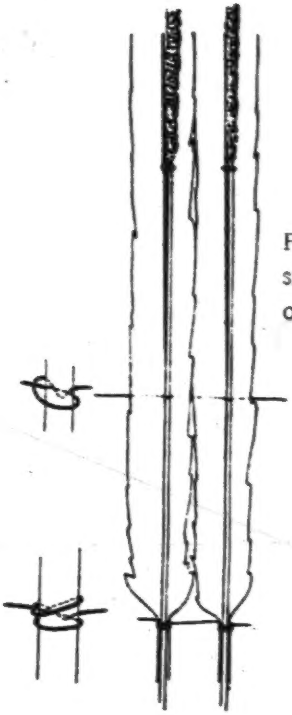
In the fastening to threads, we must distinguish between the feathers standing vertically and the hanging /Ills. 154-156 appear here/ feathers. In order to fasten feathers standing vertically to a string, the quills are bent at the bottom around a thicker string and then the bent end and the quill are wound with a cotton thread. There are differences only in the manner of winding. Either each feather is fastened separately (as in the feather caps, Ill. 77), or one thread joins the feathers continuously in that it is either wound once around each feather or is tied around each feather /301/ (Ill. 156), or, finally, in that the thread is wrapped or tied continuously twice around each feather (Ill. 154).

Hanging feathers are fastened to the thread in the same way as the upright feathers; the mutual joining of the individual feathers is achieved throughout by a continuous thread that is wound around the feathers.

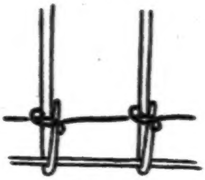
/301 cont./

237 284 As in the case of the rosette rods, thick cotton strings are also sometimes wound around spirally, and feathers are continuously tied on.

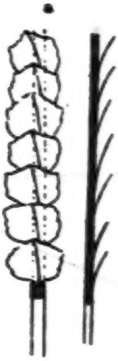
The fastening of the feathers among themselves is peculiar. Feathers of the same size are either united in bunches which are made by joining two feathers at the bottom by the quills, and the threads of a number of such feather pairs are tied together into a bundle, /Ills. 157 and 158 appear here/ or by arranging them side by side (see above, feathers fastened to threads , as well as in Ill. 157 /see p. 236/, the joining of the feathers for storage wings [Pl. 58, Ill. 8 a, b]). Sometimes these feathers are joined halfway up by a thread which is drawn from quill to quill (Ill. 154).

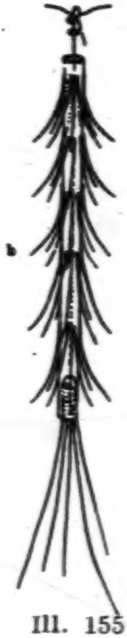


Ill. 154.
Tying on the long feathers of the feather wheels to the wooden rods.



Ill. 156.
Fastening the feathers side by side by means of a continuous string.

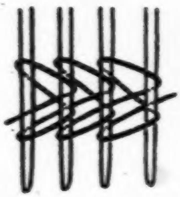




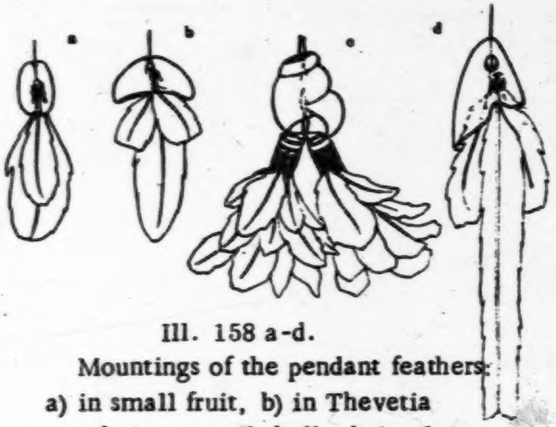
Ill. 155 a, b.
a) Feather rod.
b) Rosette rod.

/301 cont./

Smaller feathers are popularly fastened to larger ones. 237 284
They are attached to the upper end of the large feather by the removal of the upper vane so that a piece of the quill remains standing; this quill end is coated with resin, and the small feathers are glued on it and wound. This winding is often covered further with white down feathers glued on it or with white raw cotton wrapped around it. It is especially popular to cover the lower quill ends of upright tall feathers with small feathers. In this case, the ends of the quills are wound spirally, whereby the little covering-feathers are tied in on the front side.



Ill. 157. Joining the feathers of the storage wing.



Ill. 158 a-d. Mountings of the pendant feathers: a) in small fruit, b) in Thevetia fruit, c) snail shell, d) in claw.

Frequently feathers are mounted in fruits, claws, etc., by having a thread drawn through the latter, at the end of which the small feathers are tied as a small cluster (Ill. 158 a-d).

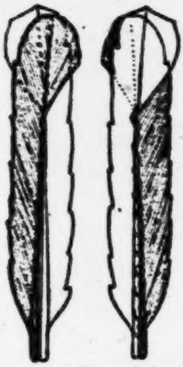
/302/ Feathers (on feather caps) are sometimes reinforced by sewing together two halved feathers by means of a spiral winding with fine threads, in which case, however, the upper ends of the feathers are kept in complete form and overlap each other. The seam is then not visible from the front (Ill. 159).

With regard to the grouping of the feathers, the general rule 237
is that the lower ends must be covered. Hence almost everywhere we find covering layers in the form of smaller feathers which are

/302 cont./

237 [301] tied in front of the large feathers, or down feathers glued on with resin. In the case of the feather wheels, for example, entire bands of feathers are tied in front of the main layer of the wheel as covering layers, and, to be sure, among the Karajá these are always two layers of feathers of different lengths and different colors.

237 301 531 Color combinations play an important role in surface feather-ornamentation, whether it be upright or hanging; a lesser one, on the other hand, in the case of cluster-like ornamentation. The following combinations are most popular: yellow and red feathers side by side or on top of each other; dark green, white, and yellow feathers.



Ill. 159
Reinforcing feathers by sewing two halved feathers together.

Surface feather-ornamentation. In the case of the feather wheels the covering layers appear only on the front side, and, to be sure, there are always two, of which the uppermost, shorter one is white, green, or variegated, the second, longer one generally dark green. The main layer, but for one exception (feathers of the roseate spoonbill), consists of white jabiru feathers. In one specimen these are interrupted in three places by three inserted blue arara feathers. The little end feathers which are put on the upper end of the feathers of the main layer are yellow or variegated and usually bear small red covering-feathers.

Diadems consist of colorful feathers of various birds or of green and red feathers that alternate in groups. In the case of the solid diadem (Pl. 48, Ill. 7) small red feathers are fastened to the rods wound with white, and small yellow feathers to the rods wound with black.

/302 cont./

237 Forehead feathers usually consist of long, dark green
301 feathers, the quills of which are covered with yellow-green
531 parrot feathers. Deviating from this, one tuft has one red and one green feather, which are covered at the bottom with a red and yellow feather-rod; another has two blue feathers including a red feather, and the quills are covered with small yellow feathers.

Tufts on forehead hoops consist of long, blue arara feathers. The forehead hoops themselves are made of red or yellow feathers (forehead hoops without feather tufts are generally made of only red feathers). One such feather tuft bears covering feathers at the bottom, which are tied on in the manner of the feather rods, and, to be sure, from the bottom up, first little yellow, then little red feathers. At the upper end the long tuft feathers bear yellow end feathers with small little red covering feathers.

/303/ Flat ear rosettes, if they are of one color, always consist of little red feathers; if they are multicolored, of red and yellow feathers, and, to be sure, a yellow outer and a red inner layer occur, as well as the opposite of this. Ear-tulips consist of yellow, reddish, or variegated parrot feathers and on the inside bear a red feather wreath, if they have one at all.

The pendant feather ornamentation on the waist belts is shaped very diversely. Rosette-rods, which essentially consist of yellow feathers, are usually attached to them. In the case of one belt the lower ends of these yellow rosette-rods are formed by bluish feathers; in another the two center rods bear long red arara feathers as end pieces. In the case of a third belt, the feather rods are red in the upper half, yellow in the lower; finally, in the case of a last belt, the yellow feather-rods alternately bear white, long feathers or red cotton strings at the lower ends. Other hangings alternate with these feather rods on the lower edge of the belt: three to four Thevetia pendants at a time, small shells, shell and Thevetia pendants together. One belt alternately bears two Thevetia fruits with little variegated end feathers at a time and in between a red feather set directly on the edge of the belt.

/303 cont./

237 Arm bands bear either rosette-rods which carry short feathers
301 on top and long ones on the bottom (yellow on top, red on the
531 bottom, or the reverse) or layers of feathers which are usually
gaily-colored in the same color, but which, in one specimen,
consist of a red covering layer on a yellow main layer.

287 The transition to the cluster-like feather ornamentation is
531 represented by the feather caps, which have either single feathers
301 tied into them or small rosettes, which are often arranged in
zones of the same color. Feather caps of one color consist of yellow, red-yellow, variegated, and white feathers; one cap, as a rarity, bears long white heron feathers. In the case of multicolored feather caps, we distinguish the border feathers from those of the cover. The cover feathers are usually one color (red, seldom white), seldom multicolored (red and blue arara feathers, the same mixed with vulture feathers or even with pink heron feathers). The border feathers consist either of a zone of red or mixed red and yellow feathers, or pink heron feathers, or of two zones, which from bottom to top are pale blue and green, or of a yellow hoop and red rosettes, or of white feathers and red and pale blue rosettes. Only one specimen shows three border zones, namely, a yellow hoop at the bottom, above it red feathers, and above them yellow feathers.

237 The cluster-like feather ornamentation is not very diverse.
301 Feather tassels in fruits, snail shells, and the like are red through-
out, irrespective of whether they appear on arm bands, ear pendants, combs, or the like. Feather tassels as arm bands consist of red rosette-rods or variegated feathers; as tuft feathers they bear long, colorful parrot feathers on red rosettes. On bows they consist of red rosettes, from which usually hang long, red or yellow feather clusters; on spears they are made up of red or red-yellow rosettes with long clusters of colorful arara and parrot feathers, and on gourd rattles they consist either of /304/ individual feathers or of clusters of yellow or variegated feathers or of rosette rods with clusters of long arara feathers.

/304 cont./

386 [824] M. Coloring substances and adhesives. By way of coloring substances, besides urucú red (Bixa orellana) and genipap black (Genipa brasilensis), which are used essentially as body colors, only black and white occur as technical colors. The white earth (mănāŭlắ = white stone) serves as white; it is pounded and used above all for painting the bow-wood winding. It is also used for making spinning whorls. Black loam (zŏŭ́blūlŭ́) is used for black coloring. Embira is colored with it by heaping wet black loam over the bast and letting it lie this way for a night. Cotton is dipped in boiling water and then drawn through the loam standing nearby in a pot. This is repeated several times until the threads are sufficiently blackened. Cotton is colored red with urucú oil color only after the completion of the object concerned. Concerning the storing and the trade form of urucú red, see p. 100 and Ill. 40 /see p. 103/.

337 The universal adhesive substance is beeswax (tăbōḷắ) that is stored in spherical form and is offered to passing travelers in bulk

381 as material for boat calking. Jatobá resin (kūwăŏ́), a light,
314 transparent, hard resin, is also used a great deal. From it the red, lacquer-like resin (daûmālĕ́), such as is used to decorate the feathered end of the arrows, is made in the following manner: the resin is softened in a pot over the hearth fire, urucú color is poured in, the two are mixed, and the whole is allowed to stiffen. The black, lacquer-like resin (dŏwŏdāḷẵ), which serves the same purpose, seems to be made in a similar manner by adding black coloring. Both kinds are stored in large lumps which seldom have a definite shape. For fastening the mother-of-pearl eyes on the stools, the little down feathers on the bodies of children etc., a soft, yellow resin is used (kōōdĭ̃), which is stored in a piece of palm leaf folded together.

/304 cont./

11. Play and Sport.

Children's Toys.

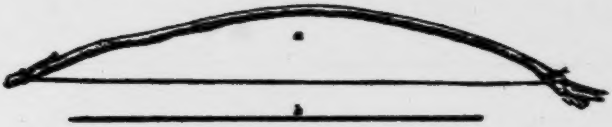
857 Children at an early age imitate the activities of the adults:
868 the boys practice shooting, rowing, fishing, and plaiting; the
girls, spinning and cooking. Small-scale implements of the
524 adults are used in this. In addition, however, there are some
implements which serve purely for play, such as small boats, imitations of the guns, tops, and clay dolls. Other games need no further equipment, such as balls, string game, etc., or are limited to adult men, such as the humming top, whizzing disk, and puzzle carving.

As for small-scale imitations of the implements of the adults, the boys use small bows and arrows, nets, and oars; the /305/ girls, small spindles and clay dishes. Strangely enough, small lances are entirely lacking.

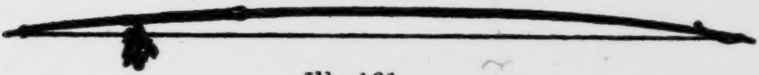
524 The bows vary in length. The smallest have a bowstring
411 length of only 27 to 32 centimeters and a very crude construction
which does not measure up to that of the large bows. Small, unfeathered arrows of split cane are shot with them (Ill. 160 a, b). They serve for the first shooting attempts of small boys. Larger bows, intended for boys from three to four years old and older, fluctuate between 60 and 120 centimeters in length, depending on the age of the boys. Their construction corresponds to that of the undecorated bows of the adults; only a single bow bears as decoration a white-colored cotton winding with a maize leaf in the center and a feather tassel on the upper end /Ill. 160 appears here/ (Ill. 161). The arrows for these bows in part exhibit types other than those of the adults. Arrows with barbs (fish arrows) and similarly those with a toothed wooden point are lacking. Arrows with bamboo blade points (Ill. 162c) are very rare; on the other hand, those with a round wooden point, /Ill. 161 appears here/ which is 25-40 centimeters long, with a shaft length of approximately 80 centimeters (Ill. 162 a, b), are common. It is noteworthy that the feathering of such arrows in the case of three of my specimens has a character different from the common

/305 cont./

524 411 type. The feathers are halved and fastened to the shaft by a continuous spiral winding (Ill. 162d); it is similar to the pitch-feathering, except that the pitch is lacking (see also above, p. 187). Bird arrows, which are used to kill birds, are common and consist of a cane shaft pointed in front (mālŏ́l; Ill. 163). Whether the blunt arrows are used for bird hunting or whether they are supposed to prevent injuries during practice or serve for shooting vertically into the air is not known to me. They have either a lump of wax in front (Ill. 164a), or the entire arrow consists of one piece of cane whose circularly carved root knob serves as a blunt point (Ill. 164b). Inserted wooden-knob points are lacking here, too (however, see Šavajé /see p.323 and pages 328 - 330/). For shooting vertically or diagonally into the air, there are arrows upon whose wooden point is pushed a small nut with a lateral hole (Ill. 165). The weighting by means of the fruit has the effect that the arrow, at the turning point, /306/ turns with the point downwards; I did not hear a whistling sound in connection with the shooting of these arrows.



Ill. 160 a, b.
Smallest child's bow with arrow.



Ill. 161.
Child's bow.

[868] Targets for shooting practice are, first of all, oblong fruits which are stuck into the sand; later, moving bast rings (wăšiŏḷōḷó); and, finally, gourds thrown into the air.

/306 cont./

868 501 In order to learn to row, boys use small oars, which in general are similar in shape to those of the adults, but sometimes deviate in the shape of the blade (Ill. 166a). They are 64-96 centimeters long. Only one specimen /Ills. 162-166 appear here/ /307/ showed painting with red and black squares (Ill. 166b). They, too, have two grooves in the handle cylinder.

868 227 For learning to fish, boys use small anchored nets (hãdeke, lãhòlè) knotted out of bast, which they set up in the water on the edge of the sandbanks; they are mounted on two long side rods and are kept stretched by several vertical struts (Ill. 86). /Ill. 167 appears here/

868 283 Girls learn to spin and cook. They have small spindles on which they twist serviceable threads at an early age. One sees girls from six to seven years old already spinning almost constantly. The spinning whorls are either double-conical clay whorls or wooden whorls that are dome-shaped on one side (Ill. 167). This primitive shape has thus been preserved among the children, whereas it seems to have been lost to the adults.

868 415 Small clay dishes appear in all sizes; the larger ones may actually be used for cooking, whereas the smaller ones serve only as playthings. The actual cooking utensils are partly blackened with soot on the outside, in other words, have been exposed to the fire. Besides the usual forms (pot, Ill. 168a) and bowl (Ill. 168 b, c), other forms also appear: bowl with convex bottom (Ill. 168d), dish (Ill. 168 e, f); a four-part dish (Ill. 168g), the use of which did not become clear to me despite the long Indian explanation of the mother concerned, seems to be used for a very special purpose. /Ill. 168 appears here./

524 415 [184] /308/ All the other dishes are used only for play; some of them are not fired and are so small that cooking with them is impossible. It is surprising in this connection that in addition to the usual types there are quantities of different, almost European-looking vessels, which, strangely enough, all come from the village on the Tapirapé mouth. I did not see these peculiar forms

[Text continues on p. 246]

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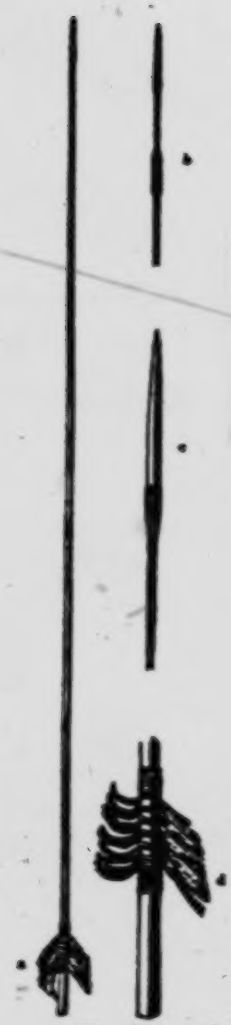
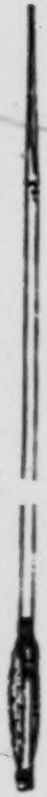
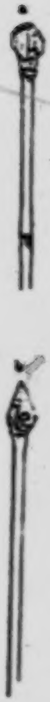
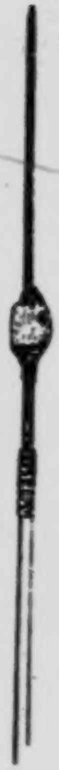
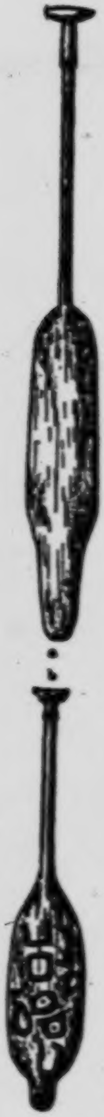










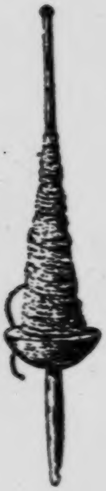
[531]
→

Ill. 162 a-d. Ill. 163. Ill. 164. Ill. 165 Ill. 166 a, b.

Ill. 162 a-d: Child's arrows. Ill. 163: Pointed bird-arrow. Ill. 164 a, b: Blunt bird-arrows, a) wax head, b) root end. Ill. 165: Arrow with nut pushed on it. Ill. 166 a, b: Child's oars, a) ordinary type, b) painted.

524
283

Ill. 167.
Child's spindle
with wooden
whorl.



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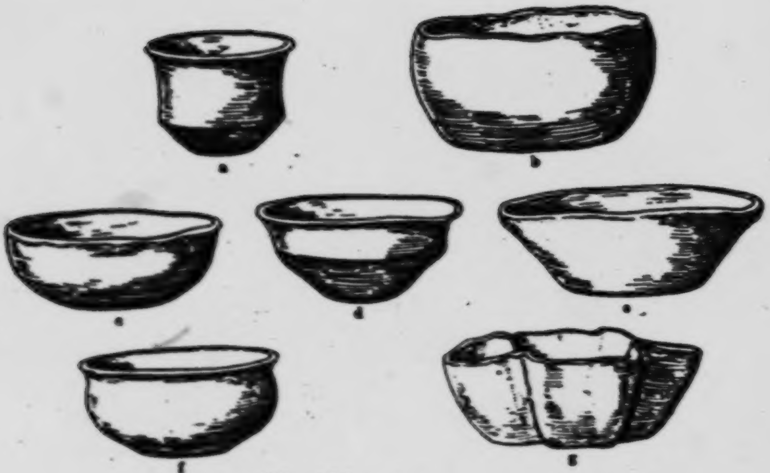
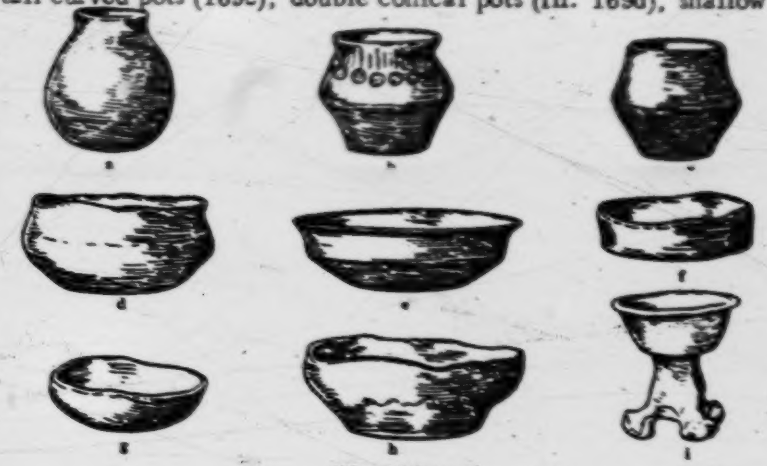


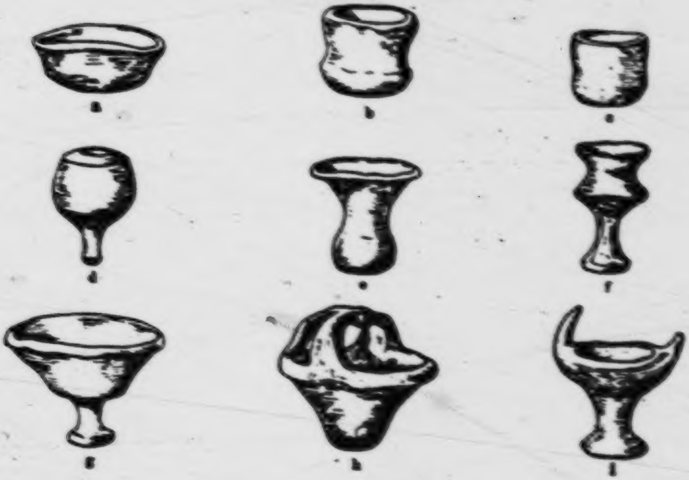
Ill. 168 a-g.
Small clay dishes for children.

524
415
[184]
[197]

/308 cont./
in other villages. /309/ Could influence from the Tapirapé Indians be present here? A few specimens seem to be merely unskillful versions of true Karajá types. Of the ordinary forms there should be mentioned: vessels like water jugs (Ill. 169 a, b), tall curved pots (169c), double conical pots (Ill. 169d), shallow



Ill. 169 a-i.
Small toy dishes.



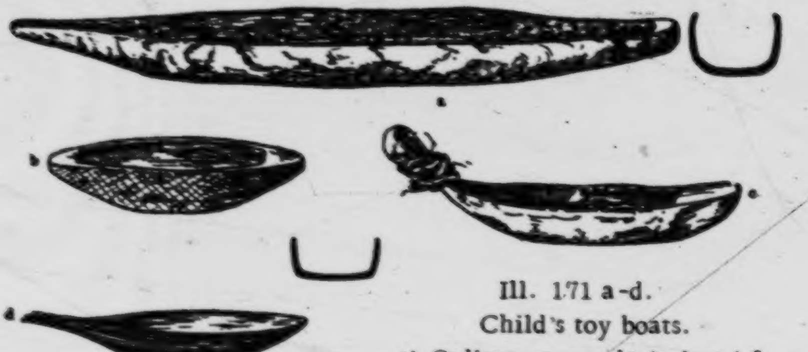
Ill. 170 a-f.
Small toy dishes.

/309 cont. /

cooking pots (Ill. 169e), shallow dishes with straight or curved sides (Ill. 169 f-h), three-legged pot (Ill. 169i). The divergent forms consist of oval bowls (Ill. 170a), small pots with a minimal opening (Ill. 170 b, c), the bottom of which sometimes comes to a point (Ill. 170d), vase-like pots (Ill. 170e), stemmed pots (Ill. 170f), goblets (Ill. 170g), bowls like flower baskets, with a three-part handle (Ill. 170h), and lamp-like bowls with two points at the upper edge (Ill. 170i). 524 415

These smallest vessels already bring us to the actual playthings.

Small boats (hãwŏlĭŏlĕ) with oars are floated by children especially the boys, in the pools on the edge of the sandbanks. 524



Ill. 171 a-d.
Child's toy boats.
a) Ordinary type, b) isolated form, c) halved gourd, d) palm-leaf sheath.

Their form differs from that of the large boats insofar as the rear part is cut off crosswise and does not taper to a long point. The boat in Ill. 171a represents the ordinary type, to which belong two painted oars and a clay doll (girl with long string apron and feather tuft). The boat in Ill. 171b shows a divergent type; it was carved by Kurišĭ, who had already been to Rio and São Paulo and spontaneously remarked that this form was the product of his own imagination. As a substitute for these imitations, halved gourd shells (ĭsă, Ill. 171c) or palm-leaf sheaths (ēlŭdāzĭ, Ill. 171d) are used and are pulled along by ropes in the sand; they were observed only in the village on the Tapirapê mouth. The small oars which belong [824 184]

/309 cont./

524 to these boat models differ from the large oars in the construction of the handle and partly also in the blade (Ill. 172 a-d). Some [531] of them show the typical painting: red center cross-band on the black-painted blade.

/310/ The gun reproduction (măha͡uắ = gun) is the work of small boys. The barrel is represented by a piece of cane, into which a shorter cross-cut is carved near one end, a longer one near the other. Into the two cuts a fine loop of split cane is stretched (Ill. 173a). One holds the gun in the left hand, with the longer cross-cut away from one, pulls the loop in it back with the index finger of the right hand, and lets it spring forward again. The sound that is produced when it strikes in front represents the shot. The cane is carefully hollowed out; for cleaning it, there is a small instrument of bamboo with a short handle and a thin, narrow blade (Ill. 173c). Double-barreled guns, too, are customary. The two tubes are glued together with light resin and joined with two cotton windings (Ill. 173b). The shooting of small pebbles, which surely would be possible with this instrument, was not practiced. It was only after I had demonstrated this to them that they eagerly shot with small stones at a small wax pig which they set up in the sand. For an investigation as to whether this is actually only a matter of reproducing guns /Ills. 172 and 173 appear here/ or perhaps is an ancient plaything to which this name was merely applied, more comparative material than has been available up to now must be gathered among other Indian tribes.

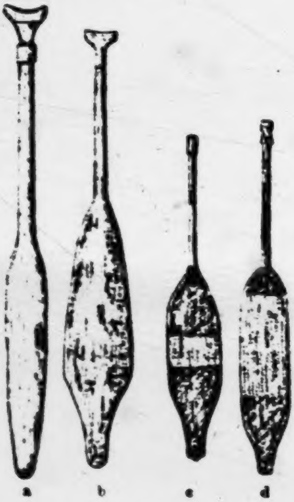
Tops are very common (kŭda͡uĕ́). They consist of a double-conical wax disk three and a half to six centimeters in diameter and one to two centimeters thick, through which is stuck a little wooden rod from 5-18 1/2 centimeters in length, so that it projects only very little at the bottom (Ill. 174 a-d). I did not see any tops with plane-parallel clay disks which are covered on both sides with high layers of wax, such as Ehrenreich brought back, but, on the other hand, the tops with wax disks are lacking in Ehrenreich's collection. Usually the /311/ disks are covered with

/311 cont./

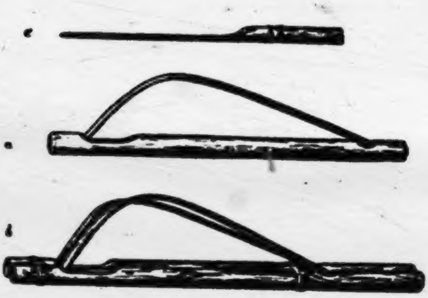
524 small red and yellow feathers and small pieces of red wood, which make circular figures when spinning. The top is twirled between the palms of the hands in the air and then allowed to fall. It has achieved the desired speed of rotation only when it buzzes.

[824] Humming tops (ǐnâǔinǎ) are also common. The body consists of a gourd that bears two lateral holes of different sizes opposite each other. The stem goes through from top to bottom and projects 14 1/2 centimeters at the bottom. It is fastened in the gourd with wax (Ill. 175). A string which bears a small

[501]



Ill. 172 a-d.
Child's toy oars (c and d painted).



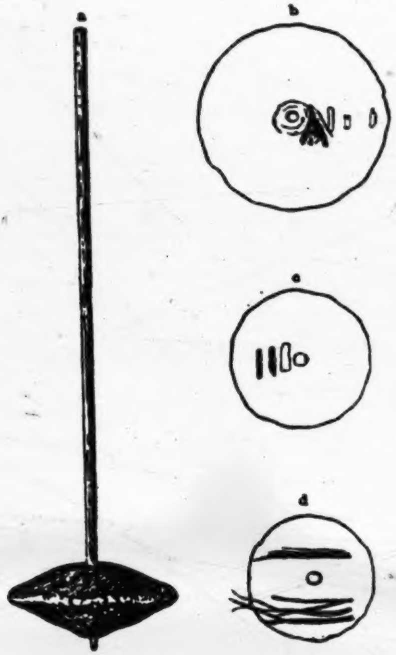
Ill. 173 a-c.
Gun reproductions. Karajá.
a) Simple, b) double-barreled gun, c) instrument for cleaning the tube.

wooden handle at the end is used to wind it up. Apparently there is no ring or the like to make it possible to wind it up without injury /Ills. 174-176 appear here/ to the left hand. Koch-

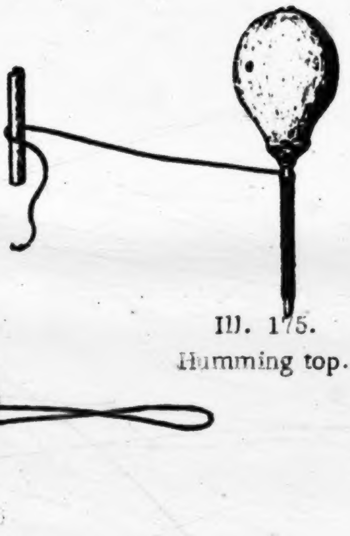
[171] Grünberg in his book, Zwei Jahre unter den Indianern /Two Years Among the Indians/ (Berlin, 1910), Vol. 1, page 121, illustrates a humming top from the Rio Aiarý, which is quite similar and on which a plaited ring protects the hand. Perhaps the Karajá also

/ 311 cont. /

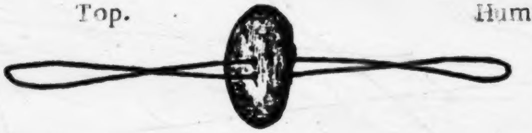
524 use such rings. The humming top can be used only on firm ground, hence probably only on the high banks during the rainy



Ill. 174 a-d.
Top.



Ill. 175.
Humming top.



Ill. 176.
Buzzing disk.

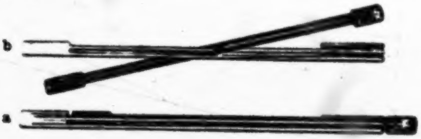
season. Allegedly it is supposed to be in general use, /312/ but I saw only this one specimen (in the Indian house in São José). The name, which is almost identical with the one for the dance mask, ǐna͡uīnǐ, is striking.

The buzzing disk [(žī)žādĕkĕ] consists of a flat gourd disk seven centimeters in diameter, which bears two holes in the center, through which a string leading back upon itself is

/312 cont./

524 drawn (Ill. 176). The two loops are put over the thumbs; by tumbling it, the thread becomes twisted, and then, by letting it unroll, pulling and relaxing, one makes the disk rotate, whereby it makes a buzzing sound by itself. The Indians did not have such an instrument on hand, but they all knew it; the one shown in Ill. 176 represents a model which an Indian voluntarily made for me. My informant told me that only the men use this instrument, but not women and children. He also linked it up with the

Whizzer stick (nōlĭnōlĭ́). This is manipulated fastened to a stick. I never saw a whizzer stick nor was I able to confirm this information. The Indian in question happened to mention it when he was looking at a picture in Steinen's second travel



Ill. 177 a, b.
Puzzle carving:
a) covering each other, b) drawn apart.

[114] book, page 498. Since this information was obtained in the first village, where I was not yet completely familiar with the Indian's way of expressing himself, this may have been a misunderstanding In any case, subsequent verficiation would be
535 necessary. If the whizzer stick should exist, it probably appears in connection with the masked dances. The buzzing-disk, too, which is supposed to be limited to the men, seems to be connected with them.

I saw the string game (lǟlŭ́) performed several times, though I did not succeed in retaining the difficult movements. Children, above all, occupy themselves with it, adults only occasionally. There are some who command many figures, whereas others are said not to complete any. They have figures which are made by only one person, and some for which

/312 cont./

524 a second person takes part by lifting them off, etc. Each of the figures has a special name; I was shown wind, stars, deer. In general, the string game is regarded as a very difficult game.

[824] [177] I did not see balls, but was told that they make themselves balls out of maize leaves (dōkǐ). They maintain that they learned to make them from the Brazilians. I also did not see anywhere the feather balls made out of corncobs with a ring-shaped insert, which Ehrenreich mentions.

Finally, still to be mentioned is a puzzle game which is popularly practiced by youths and men. The problem is to make two interlocking cane sections out of one piece. What matters here is only the clever way of making it. A piece of cane /313/ approximately 15 centimeters long and half a centimeter wide is split lengthwise, the two sections cut out in the upper layer by means of parallel cuts, the inner substance is scraped out except for two knobs at the ends, and the plaything is finished (Ill. 177 a, b).

Sport and Physical Abilities.

541 [177] As for animal fights, there are said to be cockfights, which, like the hens, they have taken over from the Brazilians. I did not see any; they were described to me as follows: children hide a hen under a mat; then they bring two roosters, one after the other, in order to provoke them.

526 Climbing is practiced a great deal. They are very adept at climbing tall trees; it is said that they sometimes tie a rope around both feet as a climbing loop.

Foot racing is very popular among the male youth; women and children, too, are said to participate in it. Apparently there are times when larger foot-race games are organized (rainy season). At other times the young people run for practice on the sandbank; the one in the lead often holds both arms stretched out sideways, in order not to let the other pass. Their resting position is peculiar: standing, they draw one leg up and place the sole of it against the inner side of the knee of the other (Pl. 30, Ill. 4).

/313 cont./

526 Diving is practiced a great deal; they are very skillful at it, dive for a very long time, and bring up lost objects almost with certainty. It is said that exercises in competitive diving take place, at which the winner receives an arrow. They are equally skilled in

[868] Swimming. Children allegedly are not taught it, but learn it through imitation and trial (like walking). They swim rapidly and with endurance. In one village all the young people swam after my boats. At my request they demonstrated for me the various methods of swimming: the men thrust their right and left arm forward alternately, turning over on the side concerned; the women paddle like dogs, but with both arms simultaneously, that is to say, with both arms closed they thrust them forward and under; girls are said to like to lie on their backs and, with both arms outstretched, to strike backwards with a jerk. According to another report, however, the women are said not to know how to swim (?). In swimming races, the distance from one bank of the river to the other (6-800 meters) serves as the course.

The most popular physical exercise is wrestling. At every opportunity, young people practice it; it then proceeds wholly without restraint. The holds are the same as ours, but interlocking the legs seems to be customary. Injuries to arms and legs are said to occur, but fatal ones only if the person concerned falls on his penis. The opponent is not blamed for this.

[527] When the tracajá lays eggs (August to September), wrestling matches (ĭdjā̆z̧ŏ́) are said to take place; when there is fishing for the tartaruga in the lagoons (September to /314/ October), all-day wrestling festivals (ănărkắn) take place. On these occasions the entire young male population wrestles. The one who causes the most falls is called dērĭdŏ́ (= chief); he is given presents by the others, such as arrows and the like. A person who has never been thrown in wrestling is called ĭdjā̆z̧ūdŭ́; he is also permitted to wear the arm cuffs as well as feather ornamentation, like a married man. The designations ĭdjā̆z̧ŏ́ and ĭdjā̆z̧ū́dŭ́ are striking; is there perhaps some connection between the wrestling matches and the īdjā̆zŏ̆ masked dances?

/314 cont. /

526
574 When Karajá come to a strange village, they must officially engage in wrestling with the youth of the village before they are regarded as admitted (1). As soon as the village comes into view, one hears sounded from there the challenging shouts for a wrestling match: long and short kjū cries, like dog barks, varying in all kinds of ways. The strangers remain very quiet; I usually observed that my Indians, who afterwards did well in the fight, were trembling with fright. The kjū shouts continue until the strangers have landed and the chief has ordered them to fight. Then they set out for the wrestling place, usually near the mask hut, where the young male population is standing lined up, otherwise where there is firm sand. The two sides step up opposite each other; [535] the chief stands on the side of the strangers. The natives are the first to challenge: two youths side by side dance forward out of the ranks, in that, stamping, they dance forward about eight small

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1. This is an ancient custom which even Fonseca reports in the year 1773 (Rev. trim. 8, 384/85). According to this, the Šavajé paid the Karajá a visit; they came in a large number of boats, adorned and armed, shouted and blew on trumpets. The Karajá responded in like manner, and while they came toward them, armed, in a boat, the others drew up on the shore behind the chief, who carried a large lance. The Šavajé landed and likewise stood in formation. Both clusters of people then moved forward and backward three times, during which they shouted and formed a circle, in the center of which the chiefs then greeted each other. Then a wrestling match began: from either side a warrior stepped up, the two wrestled, cheered on by the chiefs. The victorious nation was always greeted with three loud shouts. It was only after this ceremony that the Karajá chief led the one of the Šavajé to Fonseca in the camp.

/314 cont./

526 steps half-right, then make a quarter turn and dance forward in
535 the same manner half-left, and so on, alternating in this manner.
574 In connection with this, they swing their hanging arms in the most
peculiar way, and the one who happens to be in front utters a
howling cry in a high pitch, shouting hū once with every step
(Ills. 10, 11, wrestling match between Šavajê and Karajá).[1] When
they have reached the front of the opposite row, they stop, turn about
on the left foot, whereby they fling their right arms far around
and both utter a drawn-out, descending hū; then they run back to
their ranks. The opposite side responds to this challenge in like
manner. It is only then that from among the natives two men
dance forward in the same way, but only to the middle, one pair
of the strangers comes dancing toward them, and then, without
further ado, the wrestling begins, until one of the opponents is
526 downed. Usually the fights last only one or two minutes. /315/
574 If the opponents are equally skillful and are unable to secure a fall,
the fight is broken off. The one who ends up lying on his back is
beaten. He remains prostrate; the victor, crying hū, dances
around him and in the end climbs over him, or else the victor,
with raised hand and shouting in the same manner, dances around
the opponent who stands with bowed head. Then both return to
[535] their ranks. Thereupon the chiefs, along with the victor, with
arms crossed over their shoulders, shouting hū, dance once around
the wrestling place. Each subsequent fight is introduced in the
same manner; the big ceremony, however, takes place only before the first fight. Only once did I see an individual man dance
forward; otherwise they always went forward in pairs. Sometimes
the challenge was not accepted; then the challengers danced to
the opposite side, turned about there, and went back. I was unable
to find out whether individuals choose certain opponents, or whether
[516] anyone may accept the challenge. After the fight they adopt a certain
resting position: they stand bent forward and rest their outstretched
arms on their knees. They remain in this position until they wrestle
again. Concerning the wrestling match between Karajá and Šavajê
/see pp. 330 - 332/.

[1] [See pp. 28-29--Analyst

/315 cont./

535 I did not observe any dances, with the exception of mask-dances, which seem to be of a religious nature. Ehrenreich and Castelnau report on such among the Šambioá.

536 Shooting as a sport was not observed. I am unable to say whether shooting matches occur. Sometimes, for practice, they are said to toss green gourds into the air and shoot at them with arrows. Shooting from a position on the back, whereby they hold the bow with the feet, is a sport in which they occasionally indulge, but not too frequently, on account of the great pain which the recoil of the bowstring causes on the feet. I myself did not see it.

I never saw or heard anything about club-throwing about which Königswald reports.

12. Music.

534 The Karajá are very poor in musical instruments. They have only signal trumpets, small whistles, and turtle scrapers; rattles serve as the accompanying instrument for songs. That is
[533] all. This lack seems very strange, since the Karajá sing very gladly and well and are apparently highly gifted musically (1).

(1). Concerning the love of music of the Karajá, see Part I, p. 52 /untranslated/.

They have three types of signal trumpets.

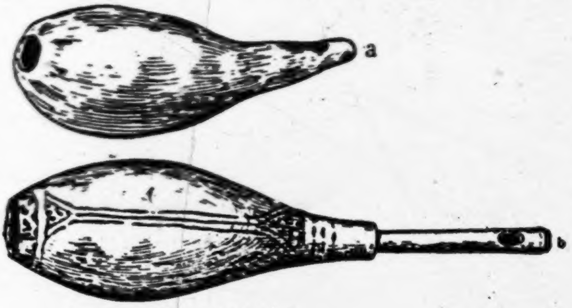
The bamboo trumpet (ŭhŭhŭk) consists of a bamboo cylinder 44 centimeters long and seven centimeters in diameter, the mouth end of which is formed by a node, the center of which is pierced. The open, sounding end is richly carved (Pl. 58, Ill. 9).

/316/ The gourd trumpet consists of a curved bottle-gourd 26 centimeters long, which has the lateral blow-hole on the narrower end, the central sounding-hole on the wider end (Ill. 178a).

/316 cont./

534 The most common are taquara flutes with a gourd for
[824] resonance [(h)ă(n)djūlōnắ]. The flutes consist of a taquara tube 44-46 centimeters long and about three and a half centimeters thick, one end of which is closed, the other open. Near the closed end is the lateral blow-hole. For resonance there is a gourd 33-38 centimeters long and 16-24 centimeters thick, which is open on both ends and into the large opening of which the flute is obliquely inserted. These resonating gourds are usually decorated with pyrography (Ill. 178b).

[531]



Ill. 178 a, b.
Gourd trumpets.

[531] obliquely inserted. These resonating gourds are usually decorated with pyrography (Ill. 178b).

533 Hollow sounds which carry very far are drawn from these trumpets. Through alternating long and short tones, blown-in
[574] and drawn-out tones, there are produced various tonal sequences,
[202] which, on boat trips, are blown near the villages to announce arrival. An actual signal language, however, does not seem to
534 have been developed as yet. At present, ox-horn trumpets, such as the Brazilian deck-hands carry, are already finding entry.

I did not see other kinds of flutes, especially not the Panpipes of taquara mentioned by Ehrenreich.

[533] In Village 8 I saw a small horn made of a gourd shell, which
[824] apparently is blown at the masked dances. It may not be blown in the presence of women, so I was unable to find out its use and the nature of its sound. Also I was unable to acquire the implement; I did not see it again anywhere else.

/316 cont./

534 There are various kinds of whistles.

[824] The gourd whistle (wŏlăwŭ́k, ădjūlōnắ, lăkŭ́) consists of a small, twin-bellied bottle-gourd 8.2 centimeters long, whose smaller belly is cut off crosswise (Ill. 179a). At this cross-cut surface the gourd is blown on from one side and then produces a shrill, high tone.

[824] Buriti-leaf whistles (ădjūlōnắ) consist of a narrow buriti leaf strip which is rolled up spirally and then pressed flat. By means of a narrow bast-band wrapped around it the whistle retains its shape. Such whistles are about three centimeters wide and one to two and a half centimeters high and sometimes have a middle reed, while in other specimens this is lacking (Ill. 179b). They are blown by sticking one end of the whistle flat into the mouth.

[237] /317/ The scraper from the shell of the kōdŭ́ turtle (hūlī-hūlĭ́) is made from the shell, eight centimeters long and three centimeters wide, in such a way that the tail end of the hollow is completely glued over with wax, while the neck peg of the ventral shell is surrounded by a thick layer of wax (Ill. 180a). One takes the shell in the right hand, places it with the wax peg inclined somewhat /Ills. 179-181 appear here/ obliquely against the tightly stretched palm of the left hand, and strokes the peg vigorously downward over the sweaty palm (Ill. 180b), by means [533] of which a squeaky, muffled sound is produced. According to statements by the Indians, the instrument is said to be used when boys come out of the forest. I did not succeed in finding out whether this is a reference to boys' training, initiation, etc. in the forest.

[533] Rattles serve as the sole instrument accompanying their songs. On all the rattles, the stem is led through the entire body of the rattle and /318/ is fastened at both ends with wax. It is kept plain and only rarely has plaiting around a bit of it. Its length below the body of the rattle varies between nine and 16 [237] centimeters. Monkey-skull rattles, for which monkey skulls seven centimeters long and four to five and a half centimeters wide are

[Text continues on p. 260]

5: Krause--259 E-5 (1908) 1911 SP9 Caraja SP9

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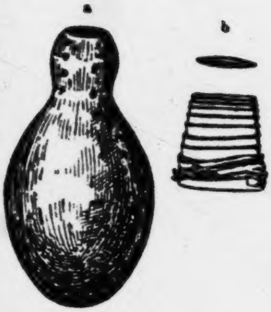
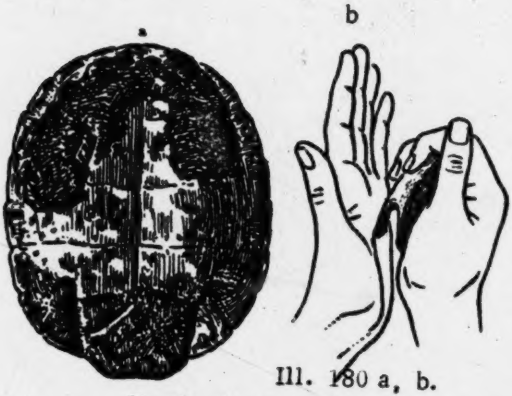


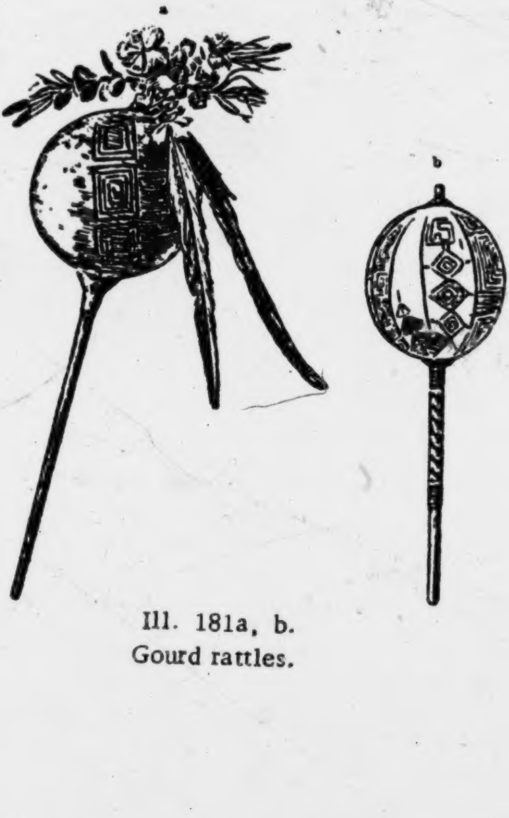
Ill. 179 a, b.
Whistles:
a) gourd, b) leaf.



Ill. 180 a, b.
Turtle-scraper and its manipulation.

[824] ←

[237] →



[531]

Ill. 181a, b.
Gourd rattles.

/318 cont./

534 used, are very rare. I came across only two of these specimens
237 (Pl. 58, Ill. 10 a, b). Otherwise gourds (ŭǟlŭ́) are commonly used
824 as the bodies of rattles, which are usually 12-15.5 centimeters long and 5.5-13 centimeters thick (a small rattle is 6.5 centimeters
531 long and 6 centimeters thick). Most of these gourd rattles are carved with the customary designs (1); many bear feather ornaments on the stem end projecting out of the gourd at the top (Ill. 181 a, b). These rattles are swung rhythmically in the hand by the masked dancers.

533 Singing plays a considerably larger role. Only the men sing; it is only during the period of mourning that the women, like the men, intone monotonous songs of lament in a high pitch. The singing is one-part singing; mass singing seldom occurs. Only once did I hear a cappella singing. During dances two men simultaneously sing the same thing; otherwise they sing individually, especially when fishing. Apparently the Karajá are very musical;
176 they sing gladly and well. Most of their songs are masked-dance songs, but it seems as though certain people invented and handed down specific songs. It was often said to me: this is the song of this boy or of that youth. Certain dances and songs seem to be transmitted through tradition only in certain families; others are quite familiar with them, but do not sing them. In 1908 Chief Ilk in Village 13 just below Izabel do Morro knew most of the songs. He was almost inexhaustible. The wŏrĭẓŏ́ dance and song were handed down in his family. He knew not only Karajá songs, but also sang songs of the Šavajé and Tapirapé. He was known as a singer in all the villages, and everywhere people requested me to
126 play back the phonograms recorded with him. In all I recorded
533 phonographically 44 cylinders of songs. The Indians liked to sing
152 into the apparatus, as soon as the initial shyness had been overcome. To do this I used European music, which amazed them very much. They laughed aloud in astonishment, and many held

113 1. See my article on "Die Kunst der Karajá-indianer," Bässler Archiv, Vol. II, No. 1.

/318 cont./

126 their outspread hand in front of their faces; the women usually
533 clicked their tongues in astonishment. Above all, the spoken
152 announcement preceding the songs and pieces of music caused merriment. They were completely unaccustomed to instrumental music; they recognized bird voices as such; they preferred to listen to songs and were delighted with the volume of tone, especially in the case of women's voices. With that their timidity was overcome; usually they themselves pressed forward to be recorded. For this I first used the horn, but later the tube, into which they sang with less constraint. If several Indians were present, they first consulted for a long time as to who should sing, then they all considered the text, first sang the song softly /319/ to themselves for practice, and only then did the chosen one settle down in front of the apparatus. Even Ilk always memorized the song concerned before making the recording. After the recording I immediately played back the song. To hear their own voice at first always provoked great merriment, then they regularly sang along softly to check it, and finally laughed, extremely satisfied because everything agreed perfectly. Even when songs from other villages were played, the text and melody were meticulously checked. It was remarkable that Ilk's songs were always recognized, even when I had not previously mentioned his name and even though he also sang songs which I had heard elsewhere, which were therefore not his alone. The Indians could not figure out the phonograph. When their songs were played back, they always looked into the horn, "to see who is singing in it." After one recording Ilk kept on talking into the apparatus for a long time; when I questioned him, he replied that he was talking to the Ilk who was in there.

533 Unfortunately, the cylinders became distorted through the
[126] influence of the humidity and heat, so that they became oval at one end; work on them has therefore not yet succeeded. As for the melodies, I can only say the following: "The song that is sung every day" starts with high head tones, then in a few tones it descends and ends in a long phrase of deep chest tones. The high head tones and the shift of the voice do not sound good,

/319 cont. /

533 especially among older men, whereas the tones were purely sung by boys and young men. This song was sung particularly upon returning from fishing. Then at certain places the names of the fish caught were inserted. In some songs, animal sounds are imitated, for example, the tones which the pirarara makes when it is pulled out of the water. This song always evoked general merriment.

126 533 I obtained only a few texts; see Appendix II, "Texts" /untranslated; see foreign text, pp. 471-482/. They were not given to me from dance songs as long as women were present. Also, in view of the Indians' slight knowledge of the Brazilian language, the translation came up against the greatest difficulties.

In addition, I obtained the following songs:
Masked-dance songs of the Karajá: aruana (1) (S, N)[2]

1. In Karaja: īdjăzŏ́. Included in this is: "The song that is sung every day."

djālhēnĭ́ (N)
dšéwēlĭắ (N)
ĭdjăzŏ́ (S, N)
īkonȧ (N)
ūĭjŭ́ (S)
wŏrĭzŏ́ (N), 5 songs, as well as 9 dance songs without a name, and the mask-cry: kjŭ́.

/320/ Songs of the Karajá: djaûhĭ́ (S)
hidăhȫ (N)
īōbĕzĕ̌ (N)
makandită (S)
Paku song (N)
Pirarara song (S, N)
as well as 10 songs without names.

Dance songs of the Šavaje: ĭdjālhēnĭ́ (N)
Song of the Šavajé: dēsôi, dĕsoî (N), allegedly sung when a jaguar is killed.
Song of the Tapirapé: ăklīlĭ́ (N).

The Tapirapé also know a djālhēnĭ́ mask-song, it is said.

[2] [The (S) and (N) here and below refer to the "South" and "North" hordes respectively--Analyst]

5: Krause--263 E-5 (1908) 1911 SP9 Caraja SP9
Tapirape SP22

/320 cont./

13. Political Conditions.

C 721 Wars seem to have taken place only because of the abduction of women, for it was always reported that the men of the foe were killed, but women and children were brought back to the C 648 village. The position of the Karajá with respect to their neighbors in this respect is the following: with Bororo and southern Kayapó they do not seem to come into contact. With Chavánte battles occurred in which the Karajá always had the greater losses. With the Šavajé of Bananal Island they are on friendly terms, whereas the Canoeiros, likewise on Bananal, are at present their most feared enemies. With the Tapirapé the C 648 [439] Karajá formerly had friendly trade relations; the Karajá furnished iron goods and in return obtained net coverings, bows, stone lip-plugs, food, araras, etc. The Karajá took advantage of the occasion of this trading on a sandbank in the Tapirapé River, far from the village, to lead off in the meantime women and children who were busy in the plantings. The Tapirapé did not know for a long time who was abducting their women. About six or seven years ago the Karajá had again abducted five or six women; on the way home, the latter fled, but the Karajá pursued them and killed all but one who came back to the Tapirapé and reported that the Karajá were the abducters of the women. When, in the following year, the Karajá again undertook their trade journey to the Tapirapé, the latter apparently agreed to the transaction, but then fell upon the Karajá and killed several men. Since then all communication between the two tribes has ceased; the Karajá no longer journey to the trading place and the Tapirapé, too, have moved farther upstream.

C 648 With the northern Kayapó the Karajá likewise seem to live on a hostile footing. I did not hear any reports about former combats. But the antagonistic, rejecting attitude that my Karajá displayed toward the mission Kayapó in Conceição was striking.

/320 cont./

648 Of course, it is not only the Karajá who abduct women from the enemy; they are exploited in the same manner by the latter.

727 /321/ Slain enemies are left lying. I was unable to find out anything about anthropophagy. Wounded fellow-tribesmen are brought back to the village and treated by the doctor. Captured women and children are used as work slaves; captured boys who do not wish to work are exposed, if they do not themselves run away. In both cases they probably face destruction.

The owner in question (their captor) benefits by the work of the war captives. In return, he gives them food and clothing. 727 548 Women war captives are also used as village prostitutes. In exchange for the payment of an arrow they are put at the disposal of the young men of the village as well as of other villages. A permanent claim is acquired by the payment of a net covering to the owner. At present the Karajá have only Tapirapé women as prostitutes; altogether I met only five such women and maidens among them, as well as two small boys. Šavajé women are also supposed to play this role occasionally; these are not abducted women, however, but women who, on trade expeditions, joined the Karajá or were banished because of offenses with them (?). One instance which I am able to explain to myself only in this manner occurred during my visit among the Šavajé, where an obviously pregnant Šavajé girl was handed over to my Karajá to be taken along to their villages.

622 The Karajá are led by chiefs (ǐdjāǒ́, dēřidǒ́, ǐtrǐ). As external insignia they wear the chin tattooing, their wives the large Thevetia neck ornament (see above /see pp. 110 and 122/). Otherwise they have no distinguishing mark of any kind; "one recognizes them by their dignified behavior," Kurišī said.

The duties of the chief are the following: He determines and supervises the work in the plantings, the mask festivals and the preparation for them (making the dance masks); he keeps order in the village, settles disputes, decides cases, and supports the poor, widows, and orphans. He determines the fishing and trade expeditions; he decides on expeditions of war. Moreover, he shelters strangers in his house and provides for them,

/321 cont./

622 and represents the village before the strangers. He performs these duties personally, without an intermediary. He does not announce his orders in men's councils (such institutions are lacking), [623] but goes from house to house. He transmits announcements to other villages by messengers, who, however, are not further legitimatized.

622 621 His power, however, is only a limited one; it rests entirely on the good will of the villagers. If they are dissatisfied with him for any reason, they simply move away and leave him alone. Souza Villa Real already reported such a case in 1792 (1). On a trip by way of the east arm, on a sandbank five days below the northern end of Bananal Island, he met Indians who said that they had migrated from their village because of disputes with their chief, whom they regarded as an evil sorcerer.

/322/ In former times there seem to have been quite a number of tribal chiefs. In 1908 only four chiefs were named (1), whereas quite a number of villages were without chiefs (see succession /see pp. 266 -267/). The southernmost chief was Fotuna in Village No. 14, the rest were Cyriãki in Village 18, Tumanakũ in Village 21, and Crisote in Village 22. It appears that their power is, in the first place, limited to the village concerned. The young people of other villages, however, also [628] seem to gather around them; at any rate, in the villages with chiefs I regularly came across an unusually large number of young men. My Karajá rowers also willingly obeyed the commands of these chiefs. The men from the individual villages who 624 191 were called capitão by the Brazilian boatmen are not Indian chiefs,

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1. Rev. trim. 11, 1848, p. 416.

1. In 1792 Souza Villa Real also mentions only four chiefs of the Karajahi, but only from hearsay; Rev. trim. 11 (1848), p. 432.

/322 cont./

624 191 but mostly men who understand a little Brazilian and, as a result, act as intermediaries in dealings with the boatmen (for example, Ilk).

622 591 During my stay at the mouth of the Tapirapé I observed that there may also be rivalry between chiefs. On the downstream journey, in Village No. 18, I met two chiefs, the good-natured old tribal chief Cyriāki and a so-called capitão, the energetic, feared Chico Cadete. Of the two, Cyriaki had the more dignified bearing, though he had no following in the village; Cadete ruled there absolutely, so that Cyriāki was left entirely in the background. [439] On the upstream journey I met the village in the act of undertaking a trading expedition to Santa Maria. When I returned from my navigation of the Tapirapé, I found Cyriāki in the village on the mouth of the Tapirapé. He had moved from Village 18 on account of disputes with Cadete and had settled here in Village 17.

622 The privileges enjoyed by the chiefs for their administration of office are the following: They do not work in the plantings; they do not hunt, and they fish only for tokunaré, pintado, and pirarucu, besides tartaruga and tracajá. They are not subject to any restrictions in diet. They may have several wives, who live together in their houses; there is no chief wife. Their houses are built by the villagers; they are sometimes larger and higher than the other houses.

[562] If the chief is absent, he entrusts the leadership to his wife his son also seems to represent him frequently.

The chief is educated for his position from infancy on. After an ablution with hot water, he lives for four years shut in a special hut; here he learns from his father the dances and dance songs, the administration of justice, and whatever else is necessary for his office. He may already pronounce decisions, which are announced through his father. In return he is given arrows, stones for lip plugs, and similar things as gifts. The apprenticeship ends with a large festival.

[562] The chief's successor is his son. If he only has daughters, one of them becomes chief (ha͡uěkě, dĕrōdĭ). If she marries,

/322 cont./

622 the honor remains with her; /323/ it does not pass on to her husband. If the chief has no descendants, the village remains without a head; the only thing to be done then is to train a boy from infancy on for this office. Then the men of the village deliberate, choose a child, go to its mother and ask her whether she will permit her child to become chief. If she gives her consent, the boy is trained for his office, apparently by his father. Thus, for example, the chief of Village 7 had died long ago. His son's name was Cadete; he had three daughters and a son. The son died prematurely, the daughters did not wish to accept the rule; hence there was no chief in this village. "One would first have to be trained for this."

609 [624] Strangers are received and given hospitality by the chief. Good form demands that the stranger receive all kinds of gifts (coconuts, honey, batatas, pots, mats, etc.), in the expectation that he will give lavishly in return. In my camp near the villages I was never alone; rather, there was uninterruptedly, day and night, a watch of two or three youths, sometimes even several, present in the camp. At night they slept beside the fire. Apparently this precaution arose out of a mistrust of strangers. Now, however, the placing of the watch by the very Indians who still observe the old forms is regarded as an honor accorded the strangers, and the honor is particularly great if the chief himself spends the night in the camp of the stranger.

421 Legal affairs. Personal property is already very highly developed. As such they regard: house and boat (both belonging to the woman), weapons, implements, ornaments, and articles of clothing, The food from the plantings is family property; large booty from hunting and fishing is distributed to the entire village. Even small children have their ornaments and toys as property. Only the specific owner decides whether to sell, if it is a child, its parents, usually the mother. Outsiders never interfere in the personal affairs of others.

685 Property violations seldom occur. As far as I was concerned, I observed an attempted theft only once. Thefts seem to extend essentially to produce from the plantings and apparently do not remain concealed for long.

/323 cont./
685 remain concealed for long. The injured person complains to the
627 chief; he sends him to the thief with the instruction to demand
compensation from him. If the thief refuses, however, the injured one again complains to the chief and may, if the latter agrees, start a "fight" with the former, in other words, demand his rights by force.

682 Murders seem to occur, though seldom. The custom of
627 blood vengeance prevails: the relatives of the slain one pursue the murderer everywhere, even into other villages, until they have slain him.

689 Social life. Objectionable elements (boasters, gossipers, quarrelsome persons) are on occasion flogged. Thus, my camarada Pedro II in Village 17 is said to get a beating almost weekly on account of his incredible boasting.

/324/ Malicious elements who, with their quarreling, never leave the village in peace are finally, as Kurišĭ reported, killed by the others at the command of the chief; their relatives then have no right to take blood vengeance.

565 There are no class distinctions. Women and children captured in war serve as slaves of sorts. On the other hand, there are differences in wealth; there are rich and poor people. "The rich man has everything, axes, knives, pots; the poor one has nothing. He goes to the rich one and says: Give me a pot, an ax. The rich man must give it to him." (Kurišĭ.)

[622] The chiefs in particular are regarded as rich, and they,
indeed, must share their surplus of goods with the poor. Ilk in
Village 13 and Crisote in Village 22 were regarded as especially
[184] rich. The Indians of the south horde are regarded as poor, and
they are in comparison with the north horde, which, in turn, is to be designated as poor in relation to the Šavajé.

609 Forms of greeting. If someone comes into a strange village,
576 he remains, with bowed head, in the boat (sta sem vergonha, that is, without shame, as the Indians erroneously said, instead of com v., that is, full of shame) until the others come, greet him, and invite him to come along to the village. Only then do they go on land. This custom was observed in particular among the

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609 576 Indians who were in the service of whites. When I came into a village, my Indians sat motionless in the boat, with bowed heads and disconcerted faces, until the chief of the village had addressed them. During the entire time of my stay in the village they did not lift a hand, nor did they eat any of my cooking, but rather went hungry, if they did not have relatives in the village who provided for them. They were precisely *sem vergonha*.

576 Upon returning from the journey, they were received with tearful speeches by their female relatives and family (1). During this the two parties seldom look at each other; they often stand one behind the other. The laments are made in a whimpering tone. Suddenly, they stop and converse in an entirely friendly manner with the ones who have returned. Apparently the whole thing is merely ceremony, the exaggeration of which on the part of particular women evoked derisive smiles even among the other Indians.

14. Marriage, Birth, Education, Death.

114 Marriage. I did not witness an engagement or a marriage, so my statements about this are based merely on the accounts of the Indians.

582 The age at which marriage takes place was difficult to determine. Men apparently marry between 17 and 20 years, women sooner, at 14-16. The only obstacle to marriage is the immediate relationship between siblings; cousins, on the other hand, may marry each other. I did not encounter anywhere any suggestion of marriage prohibitions which might perhaps be based on totemism.

584 /325/ The suitor first tries to win over the mother and the other relatives of the girl. The decision rests with the girl herself, however. The mother gives the suitor the answer. According to Pedro, the father-in-law receives presents from the suitor's father,

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1. This way of greeting long unseen kin by female relatives is already mentioned by Fonseca in 1773 (*Rev. trim*. 8, p. 379).

/325 cont./

584 and the suitor must also work for the father-in-law (?). During the engagement, the bridegroom, along with the young men, builds the house. This subsequently becomes the property of the woman, who, after the wedding, pays off the builders. The bride, however, apparently provides the furnishings, the sleeping mats, pots, etc.

585 I obtained only unclear reports about the wedding ceremony. Thus, the grandfather is said to carry the bridegroom, painted and adorned, into the house of the bride and back again. The suitor, accompanied by the young men, fetches the woman and leads her into the new house. There they cut off each other's leg bands and remove their arm cuffs for the duration of the marriage. According to another statement, however, the bride cuts off the calf bands of the man; the mother of the man, however, those of the bride. The bridal journey takes place without luggage. Only after the couple have arrived in the house does the husband have the property of the bride brought and take charge of them.

595 [622] In general the Karajá have only one wife at a time; only the chief may have simultaneously several wives who live together in his house. As has been said above, there is no chief wife, but many quarrels are said to take place among them. When the wife grows old, the husband may send her away and marry a second, younger woman. This is based on the fact that only the older girls are left over for the young men, and that, when these grow too old, they then turn to the young girls.

593 562 The position of the wife is very good. The house, the furnishings, and the boat belong to her; the husband simply lives with her. She also gives her opinion in all matters. The husband takes on all the hard work: laying out the plantings, carrying the harvest home, hunting and fishing. The wife must do the lighter work in connection with planting and harvesting and take care of the housekeeping. The two are seldom idle. The men do not
589 like to do the heavy work. At any rate, the young men, for fear of it, do not want to marry and postpone marriage as long as possible, misled, chiefly, by a few old bachelors. The carefree bachelor's life is, of course, free of all work; one does only what

/325 cont./

589 [587] he pleases, there is no "must." Widowers, too, usually marry again only out of consideration for their children. If they have no children, or if they can avoid marriage in any way, they are only too glad to do so.

593 [264] The two sexes take their meals together. In general, married life is very peaceful, quarrels and disputes are rare. Nevertheless, I observed a few marital scenes: In Village 17 one evening the loud shouting and screaming of a woman arose, followed by a half hour of loud abusive speeches by the woman. The next evening the husband came to me and asked me for food, because, he said, his wife would not give him anything to eat on account of the previous day's quarrel. /326/ I was unable to discover the reason for the quarrel. In Village 13, Chief Ilk beat his wife because, on a visit to Village 11, she had been stealing. That is what he said; the others, however, said that the wife had greeted him angrily when he returned from Village 11 because he had had something to do with a woman there; it was only then [587] that he beat her. In Village 7, Kurišĭ already had his third wife. The first had run away from him, the second died, the third and present one was much older than he and very jealous. On the first evening of my stay she observed how he had twice given a girl tobacco, at the latter's request. As a result, a quarrel was said to have broken out at home; she pulled his hair, he beat her. The result was that the wife departed during the night with her children; I then met her again in Village No. 8. The husband was therefore a grass widower, had nothing to eat, and was obliged to move into the bachelor house. On my return journey I met the two reunited; they were living in peace and, smiling in some embarrassment, spoke of the incident.

586 Divorce occurs in the aforementioned case, when the woman becomes too old. The husband then sends her away and usually marries a young girl. Thus, in Village No. 5 the husband sent his old wife to São José to her brother and married a younger one. He kept the children; he was obliged to go on providing the older wife with food supplies. The mother of the wife supervises the separation of the spouses; both parties turn to her if one no

/326 cont./

586 longer wants the other. In any case the children remain with the father. The divorced wife keeps her property. Ehrenreich re-
[587] ports ("Beiträge," p. 27) that a man who rejects his wife may not marry again, but merely takes a housekeeper. According to my observations, the case from Village No. 5 reported above is quite typical. Contempt is by no means the lot of such a man, as Königswald reports (1).

[113] 1. Globus, Vol. 94, p. 237.

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768 Widows and orphans. Widowed persons again don their leg and arm bands. The widower lives like a bachelor; he may marry again, but generally does so only if he has children who need a mother. Otherwise he is afraid of the work incumbent on a husband. Widows continue to live in the house, which, of
589
736 course, is their property. They may marry again. They get their maintenance from the chief, in case there are no grown sons who are able to care for them. Otherwise the chief appoints someone who is to plant and fish for her, and pays him for it. Orphans are reared and provided for by the brother of the mother.

836 Extramarital sex life. The girls do their utmost to preserve their purity; thus, they do not go into the forest alone, for fear of the young men. If a girl nevertheless has misfortune, she is not punished, at any rate not in the south horde. Even in
[114] this case she is married by another party. I was unable to learn anything about the severe punishment for premarital intercourse and adultery, as reported by Ehrenreich and Königswald. /327/
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[485] Before marriage, the men enjoy complete freedom. In many villages there are Tapirpaé and Šavajé women who serve as prostitutes and are also put at the disposal of strangers. The Karajá nevertheless also seem to become involved occasionally in adventures even with tribal members. Pedro flirted in many villages with young girls whom he called his primas (cousins); in Camp No. 23 proposals for nocturnal trysts were made to him by two women, but he refused them. I did not discover anything about the arrangement of viri viduarum, about which Ehrenreich reports from Magalhães ("Beiträge," p. 28).

/327 cont./

843 Birth. During pregnancy the women wear small plaited
mats around their hips, which they hold together in front with
847 their hands. Pregnancy is prematurely interrupted when the
woman eats a powder made of pounded white stone (mănāŭlắ) or
drinks blood. Artificial abortion is not regarded as prohibited.

844 Birth takes place in the house (according to one isolated statement, also in a house built especially for this); the woman, squatting, according to Ehrenreich, is supported by her mother. The husband does not participate (according to Ehrenreich, on the other hand, he helps his wife). There are said to be all kinds of medicines to ease the birth. The umbilical cord is cut with a taquara splinter and ashes are placed on the wound. The afterbirth is buried in the forest.

846 Confinement is very brief. The mother lies in the hut for
only one day; on the second day she is already up. After four
days have elapsed, during which she eats only honey and some
manioc mush, she washes herself in the shade with hot water
which she has in a pot standing beside her. After that she resumes
her work and may again eat everything. In former times
the husband was likewise obliged to adhere to a certain diet,
whereas allegedly he no longer does this today. In ancient times,
"when the Karajá were still living under water," he adhered to
[757] a diet for five months. Later, the husband merely remained in
the house for six days; he ate neither fish nor manioc -- they were
supposed to be too hard -- and daily emptied his stomach by
vomiting, which he induced by eating honey with pepper or pineapple
with pepper.

How long after the birth the husband stays away from his wife was not to be determined; in any case, however, the wife is treated with consideration for some time.

844 The skull of the newborn baby is pushed into proper shape by the father of the mother, or, according to another report, by the grandmother. It is then washed with warm water, then smeared with urucú and almesqua resin, whereby the red mucus comes off and the child becomes light. Then it is apparently

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844 washed once more and again rubbed. After this it is wrapped in a small net covering. 845 [847] Deformed children (blind ones, too) are drowned in the river by the mother; this is not regarded as wrong. Only well-formed children are raised, even when they are all girls. Nothing could be learned about the treatment of twins; 163 such a case had "not yet occurred." The families, on the average, have two to four /328/ children; five are already regarded as many. There are said to be even more children in one family, 862 however. The child is nursed for several years, and even children five or six years old still run to their mother in order to appease their hunger.

553 [603] [551] [797] Children are given their names at birth by the grandparents on the paternal and maternal side. They keep these names all through life. Many Karajá bore Christian names, which were given them by the Brazilian boatmen; there are said to be only one or two actually baptized Karajá in São José. 551 I obtained quite a number of given names for persons of both sexes; unfortunately, translations of them could not be obtained. It is only in the following names that familiar syllables may be separated out: māŭzǐ = addition to pottery clay (see above, p. 209); kūlǐ = tapir; ănănlŏǎ = cat; ănlŭāzǐ = jaguar-zi (zi = egg; possibly misheard for ti = bone). For the rest of the names, see the word list /untranslated; see the foreign text, pp. 454-455/.

852 Soon after birth the children have their ear lobes pierced for the insertion of the ear tulips (kūădjŭ́), which are later replaced by the ear rods; it is only later that the lip-hole is pierced for the boys. Both procedures take place without any further ceremony.

291 561 The boys run about naked; girls wear a black string-belt. It is only at the age of 9-12 that the boys tie the penis up and the girls hang the bast apron over the belt. From then on the boys 301 live with the young men. As insignia the children wear arm cuffs, calf and ankle bands, the latter of which are already removed by the boys at the age of six to eight years.

/328 cont./

881 With the onset of puberty both sexes have the tribal rings
[304] cut on their cheeks; apparently no further ceremonies take place
561 in connection with this. From then on the maidens wear the
381 complete costume of the women, and the cotton pendant ornament is given the red color instead of the black, which was proper
561 for children. The youths live by themselves; where there is a
591 mask house, they spend the day in it and sleep there at night or
beside a fire in its vicinity. Where there is none, they sleep
beside a fire away from the village. In small settlements with
one or two houses, they, too, live in the house.

855 Parents love their children very much. It is touching to
observe with what tenderness they cling to them, and how, far
from them, they are constantly with them in their thoughts.
When Pedro received the (false) message that his children had
died, he scarcely spoke for hours and even after that he was
noticeably more silent than he had been otherwise. The mothers
play with their small children; I even observed the kissing of
855 children. All conceivable ornamentation is put on the little
301 ones; the older the children become, the less ornamentation is
put on, until, finally, married persons give it up almost entirely.
One woman about 50 years old laughed at her own vanity when she
put chains of beads which I had given to her grandchild around
her own neck and looked down on them with pleasure. This
mania /329/ for adorning children goes so far that they hang
around their necks large pieces of broken colorful porcelain
[842] plates, without being aware of the danger (1). "Boys mean more
to the father, the mother would rather have girls" (Kurišĭ). The
861 father teaches the son, the mother the daughter. Contrary to
other reports, I was assured that beating as a punishment also
occurs. Otherwise I observed only the denial of food as a means
of punishment (in Village 17, because the boy in question did not
go fishing, but loitered around me in the camp).

1. This custom is already reported for the Šambioá by Rufino in the year 1846 (Rev. trim. X, p. 196).

/329 cont./

000 go fishing, but loitered around me in the camp). Children obey
593 their parents implicitly, and even adults still unquestioningly follow the advice of their mothers. Thus, Pedro's mother gave him the following good advice on his journey (Pedro was a widower with three children): Do not lend money (Pedro therefore flatly refused the attempts to borrow on the part of other comrades, with the argument that his mother had forbidden it); do not bring back a wife (in this respect, too, Pedro obeyed his mother and refused several attempts at matchmaking); men who run after women grow lean, but a person who eats a great deal grows fat.

Legally, too, parents, especially the mother, seem to retain authority over their grown sons. For I was obliged to conduct with his mother the final negotiations about Pedro's taking his children along. I did not negotiate at all with Pedro himself.

857 The result of this rearing is that the children are never ill-behaved and seldom quarrel among themselves; they are merry and gay and soon trusting toward the stranger, without being guilty of rude familiarity.

576 In general, great value is put on dignified and polite behavior. In the huts, the members of the family were separately introduced to me. When, in the evening beside the fire, I
[126] wanted to write down their information, they blew upon a chunk of wood and held it up to me in order to give me light. When they were looking for honey on the way, they always brought me part of it in a piece of tree bark.

514 Modesty is part of the Indians' good behavior. Defecation takes place far outside the village, if possible hidden from the
[291] glances of others. When a girl about eight years old was supposed to sell me her string belt, she ran behind the nearest mat wall, put on a new one there, and then brought me the old one. It is only in farting that they are somewhat more negligent. Loud sounds are greeted with laughter or accompanied by dog-barks. In some places this seemed actually to be good form, and one would outdo the other. On the other hand, foul smells were taken amiss; they would all glance indignantly at the presumed offender and would give expression to their annoyance with disapproving bw and hm̃ sounds.

/329 cont./

763 Death and burial (2). The occurrence of death is recognized when /330/ the deceased is called to and shaken; if he gives no answer, he is regarded as surely dead.

764 The corpse is then smeared with resin (dŏmălĕ́) upon which are glued white down feathers. The face is painted with urucú (perhaps also only a section from the ear across the chin to the other ear), the lip plug is removed, arara feathers are stuck into the ears; the rest of the ornaments are also put on (for example, the bead chains are hung around women). Then the body is wrapped in a sleeping mat and tied to a pole which is taken to a stake standing upright in the sand away from the village. I could not find out whether it is tied to this or what else happens to it. Here the laments of the women and relatives take place. The young men hold the death watch here; in return they are provided with food by the brother of the deceased. If the dead person died in the evening, he is buried the next morning; if he died during the day, he is removed as quickly as possible. Burial [862] is the task of the men; the women content themselves with weeping and lamenting. All the dead are treated and buried in the same way.

The dead are buried in the cemetery. There are several large collective cemeteries (urn cemeteries); in addition there seem to be smaller village cemeteries for burials. All of them lie on high banks above the high-water mark, some of them days' journeys in distance from the village. Cemeteries to be newly laid out are marked out by the oldest Karajá. The Karajá seek by all means to be buried in their tribal cemeteries. Thus, Kabišá from Leopoldina brought his dead grandchild to the cemetery at Schischá (three days' journey downstream from Leopoldina) because there was "unconsecrated ground" there.

[114] 2. I myself did not observe a death; my statements about this are based on the unanimous accounts of various Indians.

/330 cont./

764 Large cemeteries are found near São José, S. Izabel do Morro (1).

> 1. Apparently this is the cemetery that Rufino visited on December 6, 1846; Rev. trim. X, p. 206.

In the smaller cemeteries the grave is dug and the corpse is hung in it horizontally on the pole. Then poles are placed over the opening and the whole is covered with earth. Concerning the equipment of these graves in more detail, none of which I saw, unfortunately, see in Ehrenreich ("Beiträge," p. 31). A dish 765 of food is placed on the grave for six days. When the body is decayed, the grave is dug up again (according to Pedro, after one month; according to Kurišf, after a year). The bones are cleaned and gathered together in a large funeral urn. This cleaning from the bones the bits of flesh still clinging to them is said to be done by means of a bone like the one customarily used for cauterizing wounds; one end of the bone is held in the fire and the flesh is then scraped off with this heated end. Special ceremonies no longer seem to take place in connection with this. The urns are placed under trees in the large cemeteries, where they gradually become filled with sand (see Pl. 13 /see p. 7/, Ill. 2). Their shape corresponds to that of the cooking pots, except /331/ that they are provided with a lid (Pl. 58, Ill. 11). The largest such urn that I saw had a diameter of 80 centimeters. [766] Corpses of small children are said to be immediately deposited in such urns.

[768] The hut of the deceased is abandoned and then burned. If [302] the husband died, the hair of the wife and of the mother of the man is cut short, except for a wreath of hair running all around (nǎkǔláŭ); the hair of the children, however, is not cut. Upon the death of the wife, the husband, mother, and children do not cut their hair. As a further sign of mourning, both sexes wear bast or cotton bands around their heads. One woman wore, in addition, a narrow bast-belt around her waist; one boy had tied bast strips on the calf bands. Otherwise all ornaments are taken off. Laments for the dead are shouted out by both sexes with a

/331 cont. /

765 loud, high voice in a monotonous intonation; at the same time rattle gourds are swung. It seems that laments take place as soon as anything reminds them of the deceased. In any case definite times of the day for these could not be determined. The people, however, are sincerely grieved; one can see their sorrow in their faces, at least at first. The father allegedly mourns a child only one day, the mother four days. This statement is certainly not true, for in Schischá I heard lamentations for a child who was said to have died three weeks before. The husband mourns his wife only a short time; on the other hand, the wife her husband for a year. After this time has elapsed, the widow is painted with urucú and hung with ornaments at the command of the chief. After this she mourns one more day, and with this the period of mourning is at an end.

15. Religion, Masks, Magic, Medicine.

114 Concerning the religious views of the Karajá I was able to
771 discover but little. The researcher does not come across anything that could suggest any belief in spirits or a cult, with the exception of the masked dances.

114 Unfortunately, I saw very few such dances, since I traveled
535 in the Karajá region from June to October, whereas the time of
796 the dancing seems to be precisely from November to April. Thus, I am unable to report anything about the meaning of these dances; all my efforts to find out anything about this from the people by questions failed because of the meager possibility of mutual
[532] understanding or the deliberate withholding of information. I assume, however, that these dances, which coincide with the time of ripening of certain field produce and at which masks representing animals are used, are in part harvest festival dances, but in part originate from ideas out of which the so-called magic by analogy developed later on. More cannot be said about this; all
532 else would be useless speculation. Some of the masks are not

/331 cont./

532 dance masks, but masks of beggars who travel around on certain occasions and beg for food; others seem to be connected with the /332/ cult of the dead. In any case, these are still quite primi-
561 tive forms; a strict organization of the young people seems to be entirely lacking; only the age group of the unmarried men and the men's house (mask house) have developed (1). As a

As a
535 result, priests are, as yet, entirely lacking; everyone may still
796 take part equally in all the dances. The arrangement is the duty
[793] of the chief. Everything concerning the masks is kept secret from the women. For more detail on the mask arrangements, see
[1113] my article, "Tanzmaskennachbildungen vom mittleren Araguaya (Zentralbrasilien) /Copies of Dance Masks from the Middle

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1. Dr. Walter Lehmann-München, in a discussion of my essay on masks in the Zentralblatt für Anthropologie, XVI, 1911, p. 100, suspects that the dance masks, like those in Central America, could in part be connected with the cult of the dead, and that they could be associated with totemistic ideas in combination with puberty rites. The connection with the cult of the dead seems actually to exist for the ĭōōnĭ mask, but, unfortunately, I was able to obtain too little information about this (see Part I, p. 78 /untranslated/) to be able to say anything about it with certainty. As for the second point, I suspected totemism among the Karajá Indians from the very beginning, but, in spite of all efforts, I could not discover anything of this nature. And it is the same with puberty rites. I therefore believe that I am right if I abstain from such combinations. It must one day be the task of a researcher who visits the Karajá during the rainy (dance) season to devote his attention to this problem.

/332 cont./

535 796 [113] Araguaia (Central Brazil)/" (2).

2. Jahrbuch des städtischen Museums für Völkerkunde zu Leipzig, Vol. 3, Leipzig, 1910, pp. 97-122.

346 532 I should like only to make a few remarks here about the mask huts. Castelnau mentions and illustrates (Vue et scènes, Paris, 1853, Plate 8 and text page 7) in the first Šambioá village an almost semicircular, vertical palm-leaf wall, the convex side of which is turned toward the village. In the open space stand about ten dance masks. Beside this there is a framework of poles which consists of several oblique poles stuck in a circle, from the center of which projects a long pole bearing a bunch of leaves at the end. These two structures are shown somewhat larger on page 9. In front of the palm-leaf wall are two dancers who have placed the masks on their heads. The way they are portrayed (the absence of the leaf-aprons and the way they are leaping about) proves that Castelnau was not present at the dances. Ehrenreich also reports on such semicircular compartments for masks, and, to be sure, also among the Karajá ("Beiträge," p. 34). I never saw such compartments, but only the house-like mask huts described by me.

775 About the world beyond, the Karajá were unable to give me any information. Allegedly the deceased go to the heavens.

787 Dreams, which are said to be very frequent, are regarded as reality. For example: "If someone dreams that a relative of his has died, he gets into his boat and rides there, in order to see whether it is true." (Kuriší.)

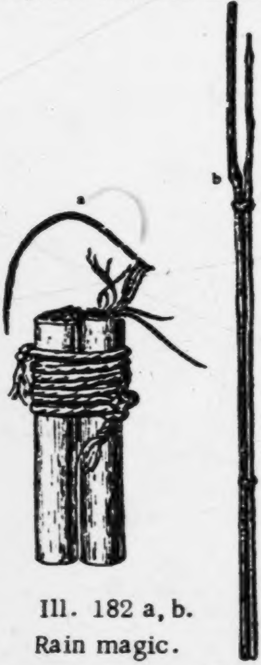
789 Magic (lŏbūnĭ́) of all kinds is very widespread; even enlightened Karajá still firmly believe in its effect. It is believed that through /333/ manipulations natural events (rain) can be influenced or that other people can be harmed through magic.

Rain magic is very common; everyone can use it, everyone has the apparatus necessary for it. I obtained several of these:

/333 cont./

789 hĕtjīwắ. Two small cane rods are tied together; on the front end, feathers are glued onto a layer of wax. The rods are cut off; their actual length is approximately one meter (Ill. 182a). People shake such instruments toward the clouds in order to drive away rain.

A second apparatus consists of two switches about 50 centimeters long, which are tied together (Ill. 182b). The thick, black switch is called kūŏlūnī; the thin, light one, nŏhōdāmŭdắ. With the two, one beats upward against the clouds.



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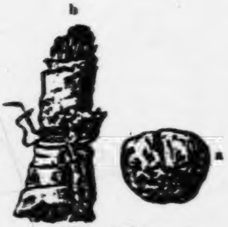
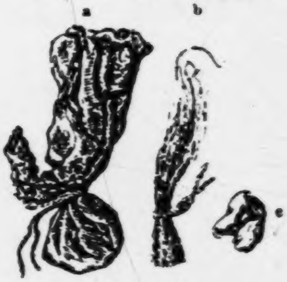
Ill. 182 a, b.
Rain magic.
a) 2 cane rods (cut off),
b) 2 switches.



Ill. 183 a, b.
Eye magic (a) with brush (b).



Ill. 184 a-c.
Fever magic (a) with constituent parts (b, c).

hŭlālăhĕdŏ́ (kŏwōlŭ́) consists of a simple switch. Its use is said to be familiar to only a few initiates. Kurišī́ demonstrated the apparatus to me when rain threatened: sitting in the boat, he silently beat with it horizontally downstream, as though he wanted to drive the rain clouds there.

/333 cont. /

789 In order to be able to see at night, one paints on the eyelids with the brush (Ill. 183b) /334/ some of the substance obtained from the jequitiba fruit (Ill. 183a).

751 As a protection against arrow shots one glues, by means of wax, a scraped bowstring as disks approximately ten centimeters in diameter onto both breasts.

754 In order to induce fever in others, one rubs together in one's hands some of the substance in the little bag (Ill. 184a) and rubs it into the hair of the opponent during a dispute. One protects oneself by washing it off the hands. The constituent parts out of which the substance is made are shown in Ill. 184 b,c; they are, first, a bundle of brown fibers and then a yellowish dried shell, both of which are ground and mixed with charcoal. They did not want to tell me the name for this magic remedy, just as they were generally afraid to let me have these things, since I could, of course, have used them against the seller himself. I had to pack them away immediately before their eyes; otherwise they could not be obtained.

There are various means for killing another person. /Ills. 185 and 186 appear here. / A monkey penis is plaited out of bast (nŏŏ krãŏbĕ, Ill. 185 a, b) and secretly planted on the enemy, who must then die.

The magic arrow (bŏlŏhĕ) consists of a wooden rod 21 centimeters long and surrounded with a layer of wax, which is completely covered with little red feathers. The point is formed by a bone splinter. Actually, the arrow should consist of gibate cane and the point of a ray spine. Apparently the Indians altered the instrument so that I could not do any mischief with it. With a small bow the arrow is shot at passersby; the person in whose direction the arrow comes to rest must die (Ill. 16 a, b). There is no antidote against this magic.

The electric eel (kūŏlūni, hĕtjīwă) consists of a mixture of pounded bones of the electric eel, charcoal, and wax, which is put in fish form and little red feathers are glued over it. Two mother-of-pearl disks serve as the eyes; a white cotton ring adorns the neck (Ill. 186a). One holds the /335/ rear end of the electric

/335 cont./

754 eel with the right hand against the index finger of the left and thus aims at the passerby. He must die if he does not immediately 755 have himself treated by the doctor. The doctor sucks the leg of the bewitched one, beats him on the back, chest, arms, and legs with a switch, and in this way draws the magic out of the body. He himself then rolls around on the ground, spits, etc., in order, for his part, to get rid of the magic. The electric eel is stored in two palm-leaf husks (Ill. 186 b, c).

The use of charcoal as the carrier of the magical remedy is striking.

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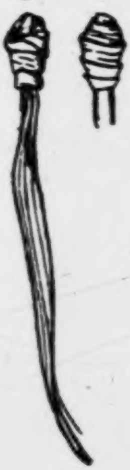
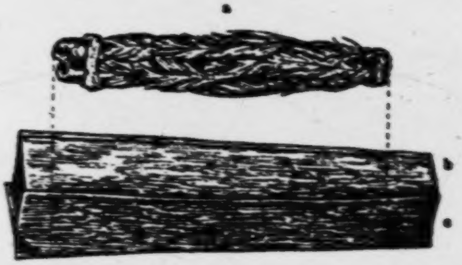


Ill. 185 a, b.
Monkey penis. b) Back side of the glans in a).



Ill. 186 a-c.
Electric eel with protective sheath.

75 Medicine. All illnesses are regarded as originating from the evil magic of others. As a result, witch doctors, whose task is to 757 apply countermagic, play an important role. In addition, however, a great many medicinal plants are used, some of which are supposed to be infallible. I succeeded in obtaining a number of such plants, together with information about their use.

755 The doctors (kōlŭ́, kâuduwādŭ́; according to Ehrenreich,
757 kahŏtĕbădŏ́) carry on their practice by means of magical performances, singing, swinging rattles, sucking out the morbific agent, massaging, beating with switches which have electric-eel bones attached at the

/335 cont./

755 ends, as well as by the utilization of medicines to be used in-
757 ternally and externally. Altogether I learned of seven doctors,
756 but their number may be larger. One of these, in Village 16,
was regarded as an evil witch doctor. The sick chief of this
village was not being treated by him, but rather downstream in
Village 19 by a famous doctor to whom the Karajá came from
758 afar to be cured. He had opened a sort of hospital: several
756 mat walls had been stretched, in the shade of which the sick lay
on mats, tended and supported by their relatives. There were
three or four sick persons of both sexes lying here.

114 I did not see any curing ceremonies. In Village 14 I heard
755 singing and rattling coming from the west end of the village,
but I was not permitted to go there when I announced my intention of observing Chief Ilk from Village 13 during his activity as doctor.

756 The doctors are paid for their services in boats, pots, food, etc. If the patient dies, they allegedly receive no payment.

752 The Karajá have considerable knowledge of surgery.

[278] Minor wounds are brushed with the decoction of a red tree
bark (ōdŭdĕwŏ) which is kept in large quantities in pots with a little water. Or ashes are sprinkled on bleeding wounds (for example, cutting the umbilical cord), or a little urucú oil color is brushed on minor injuries, so that flies do not get on them. Applying tourniquets to injured limbs also seems to be known already. Festering leg wounds (as a result of injury: kŭdjŭ) are washed with warm water; in this way they heal by themselves.

Deep wounds, such as those from arrow shots and the like, are /336/ also cauterized. For this, a human lower-leg bone is used (Ill. 187; dĕi or wŏlĭsŏtĭ), which is wound with bast. Its lower end is browned from the fire. In the case of arrow shots, another remedy is said to be used, one that brings about complete healing in a very short time, allegedly in one day (?).

Broken limbs, according to Ehrenreich ("Beiträge," p. 32), are healed with splints. The chief of Village 16, whom I met in the hospital, /Ill. 187 appears here/ allegedly had a broken leg, but there was no splint bandage. According to Kurišĭ's statement, they do not know how to heal broken arms and legs.

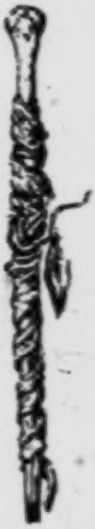
/336 cont./

164 I saw an umbilical hernia only once, in the case of a boy.

757 I did not learn anything about bloodletting, which Ehrenreich reports.

304 Scarification is very common; almost all Indians bear the scratch scars from it on upper arms and thighs. I was unable to observe anything about the procedure, which Ehrenreich ("Beiträge," p. 33) describes. Concerning the apparatus used for this, see above, page 109, Ill. 51. [752] ←

164 Of illnesses for which the cure is not known to me, I saw a blind girl, a man blind in one eye, and a boy with dropsy, as well as a man whose legs were atrophied up to his knees and who was able to move forward only by crawling on hands and knees.



Ill. 187.
Bone for cauterizing wounds.

757 Ehrenreich reports ("Beiträge," page 32) that in the morning they induce vomiting by inserting a charred *taquara* rod into their throats, in order to empty the stomach in this way. He even brought back such sticks (Berlin 3964). I never observed [846] this custom, but, as related above, simply heard that husbands induce vomiting artificially during the couvade (see page 273).

128 In the following I shall discuss the other illnesses, insofar as I obtained information about them; I shall stress in particular observed cases of illness.

752 In case of snake bite the affected limb is tied up and some pounded *dōăhĭ* root is put on it.

757 824 There are very many remedies for indigestion and intestinal disorders. For indigestion three different roots are used. Either one pounds the *mōnă* root (in Brazilian allegedly *murizĭ*), mix

/336 cont./

757 it with water, and drink the liquid, or one takes, in the same
824 way, mixed with cold water, the pounded root of a cipo plant [b(ŭ)dōilūlĕ́]. Finally, the root of a shrub which is cultivated for this purpose in the plantings is gnawed with the teeth in case of stomach pains. For intestinal disorders, two roots (dĭlŭăkŏẕĕ́ and bēdī́) are /337/ crushed, each cooked separately, and the two decoctions mixed and drunk.

There are also several laxatives. The root ắḻăhī́nŏ́ (in Brazilian allegedly tīŭ́) is pounded, cooked in water, and drunk as a purgative, or one uses the root of a vine (hằmbūlādŏ́è), which is pounded and extracted with cold water.

Jaundice and anemia in young people are cured by pounding the leaves of a red-blossomed creeper (dōwĭlĭ̄ẕắ) growing on
261 the goyaba and rubbing the body with it. Jaundice is caused chiefly by the eating of clay, which is put into ball form. This eating of clay is probably to be traced to the lack of salt. Instead of clay, ashes and sand are also eaten, which are said to have a constipating effect. I often observed how the Indians ate the sand from the sandbanks by the handful.

In order to grow fat, they eat a certain small fruit.

757 In spite of the good teeth which the Indians enjoy, tooth-
[164] ache seems to occur more often than one is inclined to assume. Though I did not observe any cases, they have a whole number of remedies for it. For example, they use the sheath of pieces of root and twigs called kŭsī́ (in Brazilian the so-called para tudo),
[752] as well as a small fruit called sĭbūrĕ́. Teeth are not extracted; if they ache, this remedy is used. Otherwise they are left to drop out by themselves.

[164] I observed only one head cold (wādŏ́wĕ́), in the case of an older man. As a remedy he had wound a palm-leaf binding around his head. Apparently his head was very dizzy, for he held it in front and back with both hands.

164 I often observed coughs (wādŏ́); many Indians had a slight
757 cough, probably as a result of the cool nights. The children in Village 17 apparently had whooping cough; when coughing, they had choking spells, until they succeeded in coughing up the

/337 cont./

164 mucus. The mothers would pound them on the back; no other
757 remedy was known. The coughing was explained as a consequence of the cold nights and the lack of blankets. They do not know any remedy for coughs.

164 I did not observe any tuberculosis. Ehrenreich reports ("Beiträge," p. 32) that the Karajá suffered from it, that they were aware of its danger and greeted every stranger with the question: "ahi catarrho não tem?" Now this custom has disappeared, probably with the decline of the disease.

[759] For chest pains they use ipipokama emetic powder (hãdãõ).

Fevers apparently are rare from May to October. At any rate, I did not see any attacks of fever in the villages. Only one of my Indian rowers was afflicted with a severe fever for three days in August. Fevers are said to be frequent, however, at the end of the rainy period, especially in the swamp region between São José and the Rio das Mortes; this stretch is therefore not
757 permanently occupied by the Indians. As a remedy they use the
[824] /338/ plant kŏdūlāzi: it is pounded and mixed with hot water, and with this infusion the body, especially arms, shoulders, and chest, is washed. When this has been done four times in one day, the fever is said to be gone.

[164] Smallpox is unfailingly cured (as I was several times assured in answer to my question), and, indeed, the cure takes place on the eleventh day of the illness. It occurs as follows:
[824] The four roots, [illegible], [illegible], kiãkiã, iõiuõ, are pounded, mixed with water, and drunk. The drink is followed by profuse sweating. For eleven days this is taken three times a day, noon, afternoon, and evening, and during this time only very small, boiled fish are eaten. On the eleventh day the sickness is gone.

[164] Measles cannot be cured. In 1906/07 a severe measles epidemic must have afflicted the Karajá. Many people are supposed to have died because they bathed in the river during the fever. For this reason bathing is not permitted during any
[262] illness now. Grilled piranhas and manioc mush serve as food for the sick; even the parents of the sick eat only these foods during the illness of their children.

/338 cont./

757 164 834 Venereal diseases are rare. The Karajá systematically avoid them in that infected Karajá, as long as they are not cured, are prohibited from intercourse with the women and possibly banished from the tribe altogether. Pedro I, who became infected in Conceição, said that if he went home that way he would be unable to remain there: he would then no longer be a Karajá. They seem to have a remedy for syphilis, but it is said to be effective only in the hands of a good doctor.

Persons with infectious diseases are left alone; even the doctor does not pay any attention to them. The people simply move away, but leave food behind for them. If they die, the 153 others come and bury them. With death the disease, even an infectious one, is regarded as obliterated.

158 Mental illnesses seem to be very rare. I observed only one epileptic youth. Every month at the first quarter of the moon he is said to thrash about and walk around with his eyes closed. He had a strange look and his movements were heavy. For no reason 828 that I could see, he was suddenly seized by the others, overpowered, and thrown down; after a time he was permitted to get up again and walk about freely, but he was always kept under control.

828 According to their view, mental illness (ǐdjǒ̃dě́) is located in the small of the back.

Raving madness (ā̃hā̃hã́) is incurable. During attacks the patient, by order of the chief, is bound at ankles and hands and laid on a mat in the shade.

158 In Schischá, on my return journey, I observed a strange custom, which probably goes back to a sadistic tendency. At night, the old bachelor, Maûdǐhi, and Mãŭẕi were sitting with me in the tent. Suddenly the bachelor leaped at Maûẕi's throat and squeezed it, saying, I want to kill you," and then finally let go. Thereupon all /339/ three of them tried this on themselves. They threw their heads back, placed their hands around their throats from behind, and, holding the breath, squeezed the larynx together from both sides with their thumbs. After a while, they let go, swallowed a few times, and took a deep breath. Extreme satisfaction was reflected on their faces.

/339 cont./

16. Knowledge of Arithmetic, Astronomy, and Geography.

802 Arithmetic. Counting is done on the hands and feet, and, indeed, one starts with the thumb of the right hand, then goes to the left hand, and treats the feet in the same manner. Sometimes they also use small stones for counting. They count traveling days by means of notches in a small piece of wood or in the edge of the boat.

The system of counting is that of the 5 (see the word list, IX: "Number Words" /untranslated; see the foreign text, p. 452, "X. Zahlworte"/. The striking thing is: the double designation for 5; an additional, peculiar second word, lĕ̄ŭl(j)õ, for 6, with which 7 is then formed as hand-lēŭl(j)õ; the additional peculiar syllables: lăhŭ in the case of 10, lēdŏ in the case of 11, 15, 16, 17, (18?).

Most of them counted unhesitatingly to 6; from there on they were almost all uncertain. Only a few were able to count to 10 and hardly at all to 20; I was also given different designations for these large numbers. There was no number to be obtained beyond 20.

In expressions with number words, the following was appended: one gun-barrel, djīŏ-ɀŏhŏdĭ; two gun-barrels, djīō-ĭnătjĭ; two hats, ɀăpā(ŏ)ĭnătĭ.

805 Astronomical. They know that the year has 13 full moons. They calculate the year from one fall of the water to the other. In this connection they distinguish two seasons: the dry season (wōūlă), when they live on the sandbanks, and the rainy season (bīŭ), when they live on the high banks.

They divide up the day according to the position of the sun. Time designations are made by pointing with the hand to the height of the sun at that particular time.

821 They apparently distinguish between five phases of the moon; for these I was given the following names by one Indian: first quarter, āhăndŭ lŏītă; not quite full moon, āhăndŭ-lălāḷi; full moon, djūlūm läălăli; last quarter, āhăndŭ-ăḷŭlănă; new

/339 cont./

821 moon, ĭkŏnă. Of these, āhăndŭ-lălālĭ means a phase between half and full moon: "they are actually two moons." Probably they mean the bright moon and the dark moon. This was confirmed for me also by other Indians, but it was impossible to find out anything in greater detail about it. Since the sequence of the phases was not clear to the people themselves, they gave various sequences and often corrected themselves. Beaming with pleasure, they called my attention to the first appearance of the crescent moon. The mountains of the moon are designated as toad (kra͡otĕ).

Eclipses of the sun (wūŏhŭlīwắ, tjūŭ-hŏ́lŏ-lălārĭ) and eclipses of the moon (āhăn-/340/dŭlūlŭ́, āhăndŭ́-lădŏ́lă) are explained as caused by an evil sorcerer (ŏhŏdĭwātŭ́) who shoots arrows at the celestial body concerned. Countereffects on the part of the Indians are unknown.

They called a huge ring around the moon, with a radius of about eight to twelve moon-widths, djūŭlắ and kūălŏ́, without being able to say more specifically what this phenomenon means.

The rainbow (kŭădĭ) is the shadow of a huge electric eel (the latter, according to Ehrenreich, called koadžī). It is re-
[761] garded as evil; if one goes up to it and touches it, one dies; the animal gives a "bum" sound and disappears.

I was able to learn several constellations from them; they drew a few for me in the sketchbook. The Milky Way does not consist of stars, but of ashes (bŭlībĭ). The Southern Cross is the black ray (bōlŏhūă). The two stars above it (α and β Centauri) represent the ostrich (na͡uĕkĭĕ́), which is being leaped upon by a jaguar (ănlŏă; - our Scorpio). The Pleiades are parakeets (bōlŏbĕdŏ). In addition, Ehrenreich mentions the burning roça /a clearing to be planted/ for Orion.

Meteors are called dăkīnălăzắ; the noise when they burst apart comes from the star.

/340 cont./

821 Shooting stars are called lēšīwīŭlǎn. They were explained to me by a half-civilized Karajá as change of place by the stars, whereas, according to Ehrenreich ("Beiträge," p. 45), they represent the tossed-out fishing gear with the bait. The Indians knew that in November many shooting stars appear.

823 [804] Geographical. The Karajá are very familiar with the course of the Araguaya. They calculate distances on the river according to steep banks and according to how often one must cross the river going upstream; greater distances according to overnight camps. They have special proper names for tributaries, lakes, steep banks, and mountains (see the word list /untranslated; see the foreign text, p. 456/).

On either side of the Araguaya their knowledge of the country extends somewhat beyond the boundaries of their territory. Thus, they are familiar with the waterfall of the Rio Tapirapé, which lies several hours above the present boundary. About the Furo /Port. furo, natural connection between two bodies of water/ (east arm of Bananal Island) they know that it dries up during the dry season, so that not even Indian boats can navigate it. A small furo is said to run across Bananal Island from the east branch to the west branch of the Araguaya.

[149] They have endurance on land marches; they walk very rapidly. In order to find water on the barren campo, they hold their faces in the direction of the wind: if the wind is cool, it comes from a place where there is water; if it is hot, there is not likely to be any water in this direction. Before digging for water at a place, they pound a stick deep into the ground; if it is moist, they start digging. On the way, they pay attention to all tracks, and they are masters at drawing conclusions from them. When traveling down the Tapirapé, I reached the sandbank where we had had our first camp on the Tapirapé, my Karajá immediately recognized from the footprints precisely which of their relatives had been here, approximately how long /341/ they had stayed, where they had their boats lying, and about how long ago they had departed, all conjectures which later proved to come very close to the truth.

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What the Karaja say about the neighboring Indian tribes (1).

> 1. For their statements about Šavajé, Tapirapé, and Kayapó, see under these peoples /see pp. 310 and 336 with regard to the first two; the material dealing with the last-named people has not been translated/.

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The Chavánte (kl̯ĭūz̯ǎ́, kŭl̯ĭz̯ǎ́) live on the west bank, on the Rio das Mortes, on campo territory; between São José and Leopoldina they also come as far as the Araguaya. They are tall, have fat paunches and a light skin color. Old men wear beards; the hair is cut short in front, as among the Karajá, is worn hanging down very long in back and tied together with red string. The men tie up the penis in front with a black string; in the lower lip they wear small buttons of wood. A genipap painting on the chest is popular: a line from each armpit to the lower end of the breastbone. The Chavánte fish with poison cipo, and the Karajá maintained that they first learned this method of fishing from them. The Chavánte are a true campo people; they do not like to travel in the forest; they even burn off the campo, in order to be able to travel better. They transport their supplies in carrying baskets which are carried by the men. As for weapons, they carry lances, clubs, bows and arrows. The arrows are like those of the Karajá, but are regarded as ugly. One kind has points of tucum wood; these remain stuck in a wound and are broken off (whereas the bamboo blade points of the Karajá arrows may be pulled out, but they tear large holes, so that the wounded person bleeds to death). The feathers of the feathering are given their shape by burning. There are no poisoned arrows. The Chavánte are the enemies of the Karajá. They have already killed many Karajá, whereas the latter have killed only one Chavánte (2).

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> 2. This hostile relationship dates from ancient times. As Fonseca reports (Rev. trim. 8, pp. 382-388), the Chavánte, who lived between

Sherente SP20
Tapirape SP22

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C S 648 2. (cont.)

Araguay and Tocantins, were in the habit of swimming across the Furo during the dry season and plundering the plantings of the Karajá. They needed only to blow the trumpets, and already the Karajá fled. As a result, the latter did not dare visit their plantings and hence suffered from lack of food. Fonseca, when the Chavánte had again broken into the plantings, undertook an expedition against them and surprised them; they fled, leaving behind their weapons and their plunder. The Karajá had held back in cowardly fashion, but now boasted about being the victors. This was the first time that the Chavánte had fled before them; until then, the opposite had always occurred. --'And it seems to be so still today.

C 819 648 S 105 About the Cherénte (ĭnǒlṓtǔ) I was able to obtain only the not very credible information that they eat the excrement of human beings, even their own, putting it into their mouths with a brush-like stick that has been beaten flat. Perhaps this is merely a story that has arisen from the hostility and conceit of the Karajá.

C 819 648 T 105 101 T [174] /342/ The Canoeiros (tiǎběẕắ) (1) live on the east shore,

1. According to Cunha Mattos, the Canoeiros are the descendants of the Carijos, who were brought along from São Paulo as auxiliary troops and workmen by the discoverer of Goyaz, Bartholomão Bueno; they deserted in 1725, displaced the Chavánte, and settled in the high mountains between Maranhão, Santa Thereza, and Amaro Leite on the left bank of the Tocantins above Porto Real. They were supposed to be only 300 warriors strong, but were feared because of their brutality (Rev.

T [113]

C /342 cont./

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1. (cont.)

trim., Vol. 37, pp. 370-379; Vol. 38, pp. 19 and 83). Castelnau mentions them often and localizes their territory more exactly (Vol. 2, p. 116). Dr. Couto de Magalhães (Viagem ao Araguaya) repeats the statements of Cunha Mattos and also gives a brief description and a vocabulary of their language.

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[101] but also roam on Bananal Island from the mouth of the Rio das Mortes to the southern tip. All the columns of smoke sighted in this region on Bananal are attributed to them. According to an isolated statement, they are also supposed to occupy a village inland from Furo das Pedras, which is at constant war with the neighboring Šavajé. They are supposed to have a darker skin-color than the Karajá. Their hair is worn in the bowl-cut. The men wear beards and large wooden disks; according to another statement, wide lip-plugs of shell in the lower lip; the ears are pierced and hang far down. They are a true campo people who have no boats. Nor do they know how to fish. In the autumn they come to the Araguaya to hunt for turtle eggs on the sand-banks. In connection with this they probably meet Karajá, by whom they are greatly feared on account of their dangerous arrows. They are regarded as the strongest (most warlike) people on the Araguaya and now play the same role there that the Chavánte did at the end of the eighteenth century.

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648 The peoples of the Xingu region were completely unknown to the Karajá. When I showed them Steinen's pictures, they debated for a long time about the strange style of dress (unclothed men with the penis hanging far down, uluri of the women), as well as about all kinds of implements. Obviously they were seeing such things for the first time. Language samples, too, which I read to them, were foreign to them; only in the case of the Suyá words did they listen attentively and seem to find related sounds. Only one chief, Chico Cadete in Village 18, directly below the Tapirapé mouth, pretended to know the Suyá with their large

/342 cont./
829 lip-disks. He said one could get to them by way of the Tapirapé.
648 When I asked for more details, he wrapped himself in silence.
Perhaps through the Tapirapé he had obtained some knowledge
of the tribes living to the west.

17. The Language.

126 To make records of the language among the Karajá is very
[194] difficult, because these Indians speak their language, which is rich
in nasal forms, most indistinctly. The women speak considerably
more clearly than the men.

The words asked for were willingly said; the Indians were indefatigable in pronouncing them for me until I could repeat them correctly. For transcribing them I used the Meinhof transcription in Neumayer's /343/ *Anleitung zu wissenschaftlichen Beobachtungen auf Reisen* /Introduction to Scientific Observations on Journeys/, 3rd ed., page 484. Determining the strange diphthongs which are peculiar to the language was often difficult and is to be regarded as merely approximated.

I tried to obtain the same words in as many localities as
possible. Thus, for the words of the south horde (S) I have 21
informants, for those of the north horde (N) 29. I did not obtain
192 all the words in both groups. Comparison shows that most words
184 are the same in both groups, but that a number of deviations also
occur. In my opinion, however, these do not justify our assuming
separate dialects, since they do not show any laws, and since it
is not certain how many are due to misunderstanding. Some of
[194] them are to be explained only by the omission of vowels in rapid
speech, lighter or darker vowel formation, stronger emphasis of
one or another character in the diphthongs (*l* or *r* in the case of *ḷ*,
etc.). It is noteworthy that the words obtained in the village
of José, who had migrated from the south horde to the north horde,
still clearly show the greater relationship with the south horde,
whereas those of Chief Korumaré, who had migrated into the
interior of Bananal, are more closely linked with those of the

/343 cont./

192 north horde. With Ehrenreich's Karajá words and Castelnau's 184 Sambioá words and Coudreau's Karajá words my records show [114] correspondences as well as differences. The latter probably go back in part to misunderstandings on both sides, as may be definitely proved in a few cases. With regard to the Šavajé language, there are several very striking differences, the reason for which is as yet unknown.

197 The language of the Karajá, for the time being, is still to be regarded as isolated; the few agreements with Ge languages do not, for the present, justify our counting it among these.

192 196 562 From the beginning I followed up the differences between the men's dialect and the women's dialect, which Ehrenreich (1) discovered, and in this way obtained a great number of women's words. Those from the south horde were obtained directly from women, those from the north horde from men. The latter were able to say many words immediately; often, however, they reflected a long time before they found the word. It is doubtful whether they always gave the proper word; in any case, the women's words from the north horde should be taken with some [191] caution. The men described the language of the women as ǐbǐnā́lĭ́ = very poor. They maintained that the two sexes did not understand all of each other's expressions, but that there were words which were foreign to the other sex. My records have so 194 562 far not confirmed this assertion. The chief difference is that in the women's language a *k* is inserted where, among the men two vowels stand next to each other; the initial *k* of the women is omitted among the men. Ehrenreich gives a few further

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[113] 1. "Materialien zur Sprachenkunde Brasiliens /Materials for Brazilian Linguistics/": I. Die Sprache der Caraya (Goyaz) /The Language of the Caraja (Goiáz)/. *Zeitschrift für Ethnologie,* Vol. 26, 1894, p. 23.

/343 cont./

194 modifications (2). That the omission of k is regarded as the

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2. Ibid., p. 24.

chief characteristic /344/ of the men's language may be illustrated by a joke of Pedro I. Pedro said one day that my companion Adam was a woman because he says sakuba (= jacuba, the Brazilian name for a drink made of farim, rapadura /Port., a form of sugar/, and water); if he were a man, he would have to say šăū́bă. Probably the women's dialect with a fuller sound represents an older form of the language. For there can be no question here of a different language which could have originated through the taking in of women captured from alien tribes during [929] battle. First of all, the taking of alien women (Tapirapé, Kayapó, Šavajê) is too limited for their language to be a possible influence; on the other hand, the deviations from the men's language are too slight to permit viewing the women's language as of foreign origin.

194 In speaking, many syllables are swallowed, especially at the end of words; the mouth is only slightly opened, so that a soft, indistinct speech is produced. Yet they are able to make themselves understood in a whisper far over the water. The intonation is slightly singsong, the manner of speaking uneven. Sometimes the syllables are uttered in rapid succession, then again a syllable is drawn out at length, just as though the speaker were considering how to express himself further. And this goes on in confused alternation, a way of speaking which the Brazilians greatly like to imitate. Perhaps the custom of pronouncing short-ending words long in compounds (mānă -- mánāūlă, mănādjū́, etc.) goes back to this.

195 In conversations among themselves the listener accompanies the speech of the other with many nde, nde (= yes), hm̃, hm̃, or he repeats the last word of every sentence. In communicating with Brazilians they like to start the sentences with ăhĩ (= there) and to ask after every explanation: sắbẽ (= understand?). In

/344 cont./

191 In general, they pronounce Brazilian words badly; they seldom succeed in pronouncing f correctly, usually they say p for it (păcŏ for facão, žĭprĕ for chifre, părĭnă for farinha, păsĕr for facer).

126 For the list of words and texts recorded by me, along with the translations, see the appendix I and II /untranslated; see the foreign text, pp. 415-482/.

18. Myths.

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115 Myths were told me by two persons: Chief Cadete Chico of Schischắ told me the creation myth; I obtained a second version of this, as well as all the rest, from Kurišĭ. Usually he told them the most vividly and in the greatest detail the first time, and considerably more simply in repetitions. Some features had to be verified by much questioning, if they were overlooked in the first notation. When questioned, Kurišĭ said that he was telling the myths as his mother had told them to him. According to this, the myth seems to be handed down through the mother among the Karajắ. To me it was surprising that he professed not to know any of the myths reported by Ehrenreich /345/ ("Beiträge," pp. 39-44), with the exception of the howling monkey myth. Apparently they were truly unfamiliar to him. This is all the more surprising since he is the grandson of Pedro Manco, Ehrenreich's informant, and thus should have known about the store of myths preserved in this family.

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[824] The Karajắ regard the Furo das Pedras as their original home. There the ancient Karajắ lived under water. They regard the Šavajĕ and Šambioắ as their tribal kinsmen. Animals are regarded as beings like human beings, so that transformations of human beings into animals and the reverse play an important role. They think of the stars as inhabited by creatures who temporarily came to the earth and there came into contact with human beings.

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The Creation Myth

539 (According to Kurisí: as his mother told it.)

A boy saw a girl, married her. Her female cousin came. The one sent the other into the forest, without a net covering, without anything. The boy saw the girl from the rear, he liked her; from the front, he liked her. He married her.

Her mother came. Everything was still dark. They lived on the roots and fruits of the forest, of which there were as many as in a planting. But only when occasionally a ray of light shone forth could they get them out. The mother smashed her hands getting them out. Then the woman grew angry: the boy should work at something else.

The boy ate "*codo*," after scraping it. He became quite fat from it and lay down; his eyes rotted.

The stench of his belly attracted many urubu and they settled on his belly. He trembled; they said: he is still alive. Then they settled in his eyes; he blinked; they said: he is still alive. Many urubu came, they settled all around and tried again and again, but he still continued to shake and blink.

The caracara (*ǐlĕnǐ*) came, circled around in the air. The man kept blinking his eyes and saw the bird flying above. The bird came circling down, the man was still blinking. The caracara saw it, came down, settled on a limb beside him, and cried: he is alive. The urubu said he is dead. The bird flew away and came back with the *Urubú-Re*. The dispute went on: he is dead -- he is alive. Then an uncle of the *Urubú-Re* came, a very old urubu; he said: he is dead. Then the *Urubú-Re* flew down on the belly; then there was a bang. The man stretched out his hands and caught him.

He said to the *Urubú-Re* (had a red beak and very few hairs): I want to have ornaments (*infeitos*). That one said that he had some, but they were scattered everywhere. Brought a star. The other was not satisfied. Brought the moon. The other was still not satisfied. Then he brought the sun.

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539 The other was satisfied, said: Now you may pluck me, just /346/ as you are. This he did; then he had nothing but hair. Likewise all other urubu. That is why the urubu all have bald skulls. (?) The caracara came again and wanted to pluck too, but he only cut off the hair all around.

The mother came and asked how they were supposed to live. The Urubú-Re showed plants with which they might spin and showed how they make their net coverings. The mother wanted to know how to catch fish; the former showed a cane, showed how one ties on feathers, how one makes the bow, how one draws it, how one shoots fish.

Then the man freed the Urubú-Re. The mother said he should also have asked how old people become young. Then the Urubú-Re cried out an answer from above; they all heard, trees, animals, fish, but not human beings. Only one heard it, who lives beyond Pará, who knows it; that tall man who rolls it up in the big canvas.

(As told by Cadete Chico.)

The father of the Karajá is god (ǩinǒšǐwĕ́).

It was dark. God swallowed air, then he got a fat belly; he lay on the ground.

The jabiru came. Then came the little bird, caracara, and sat down beside him. The one said: come, let us eat. The other said: wait, later. The jabiru flew around in a circle up above. The little bird said, he is dead; the jabiru said, no, he is alive. The jabiru was still flying around in a circle. Then he lighted on the belly of the god.

The god seized him and was alive. He made the jabiru promise to bring light, for as yet there was no light. The jabiru brought a small light; God said: No, I want another. The jabiru brought a bigger light, the moon, asked: is this it? "No, I want another one." Then the jabiru brought the sun itself, then everything was light as day; asked, is this it? God said: That is it, I want that. Then the jabiru flew away; the little bird flew away, too.

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The Karajá stayed there; it was day. At that time they lived under water; their home is on the Furo das Pedras (āhōdĭă).

How the Karajá Acquired Manioc.

(As told by Kuriší).

They have manioc from God himself.

A beautiful girl was fishing. A star peeped down, said: she is beautiful. It came down and was a handsome youth, was white. The girl asked: Who are you? -- "I." -- I do not know you; who are you? -- "I myself." -- Do tell me your name. -- "That you do not have to know, for, of course, you saw how I played up there with the stars." -- Oh, that was you? -- "I want to marry you, but I want /347/ to come into the house of your mother, old and ugly, and want to marry you and your sister."

He came there as an old man, asked whether she would marry him; she said yes, the other one did not want him. The mother scolded the one who wanted him. He married, laid out the first planting, planted cara, bananas, maize, beans, manioc, gourds, peanuts. When everything was planted, he went away, since the sister, when he asked her once more, still did not want him.

He came back in the canoe as a young, handsome man. Then the other sister said: yes, I want that one. Then he said: "No, now I do not want to; I am the old man, the husband of your sister." Then he turned her into the little owl (dărūta͡ú).

He rapidly produced children, more quickly than usual. He taught them to plant and to prepare maize, etc., likewise all plant food. The mother always tried a little first and then ate the whole piece.

Someone told one of the children that if he takes away a piece of maize from the father he will not notice it, because he only knows fishing. But when the maize was planted, no

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539 maize grew, only mosquitoes. Then he went back to the stars; he left the family here, and the latter showed it to all the others.

The Howling Monkeys (āzō̃ wōbūrǎ́).

(According to Kuriši.)

Detailed version:

Two brothers (hâuěkǔbā̆dǔ́; ǐšǎhǎ́n) went into the forest. They met a band of shrieking monkeys with arrows. They told the monkeys they should shoot. The monkeys said: he should shoot. So one of the two brothers shot, missed; then the monkey shot and killed him. Thereupon the other brother shot, also missed; the monkeys killed him too.

The mother (šīlǐkḗrǔ) waited for the two boys day and night, but they did not come. So she went into the forest to look for them; the father (ămbūṓlă), too, went looking; but they did not find them. On the way, the mother met an old woman (krāōtě̇) (1), who said that the children were dead, the monkeys had killed them. So the mother went home, tore her hair, and wept day and night.

She still had a third son (ūḻắ) (2), small and ugly. She gave him to the grandfather (sābŭẓắ), for, since the other two were dead, she no longer wanted him either.

One day the boy went into the forest to shoot birds. He lost an arrow, he looked for it; the arrow had fallen directly in front of the door of the man in the hole (hŏkūmā́lǐ). When he was about to pick it up, /348/ the man seized him and asked: you are now with your grandfather, does he give you something

1. = frog, toad.

2. = white.

/348 cont./

539 to eat? Then the boy said: no, only scraped-off manioc peel and soup made of fish bones. -- And do you have any covering? -- No, only this one, and pointed to an old piece of net covering that he had on his shoulder. The man said: Good, come here tomorrow morning when you go out to catch birds. The children of the man, however, did not want him to come again; only one of them said: Come again, we want to rub you with medicine. The man said: Be sure to come, my friend.

The boy went home and told the grandfather, and the next day he went to the man. He had made a large pot full of medicine (wā̆wēnǐ) and rubbed him with it. Then he sent him to bathe until afternoon. Then he rubbed him again, also with charcoal, for his skin was full of wounds (he had the sickness kŭĕdjǐ) (1), and sent him to bathe again until it was dark. Then the boy went home.

The next day the same thing happened. Then the little boy became big, strong, handsome, and healthy and again went to the man in the hole. He gave him bow and arrow and said: Now I want to dress you up. Then all the man's children came and wanted to help. But the boy said: No, only the one who first wanted to keep me. Thereupon the man and the child put the arm cuffs, calf and ankle bands on him, gave him ear ornaments (dŏhŏlūẵ), oiled his hair, bound it, and painted him with genipap. The man gave him a stone lip-plug and said to him: Go this way here; on the way you will find an ugly old woman (krāōtĕ), like a toad; she will offer herself to you. Use her and go on, then you will find the monkeys; do not shoot first, then you will kill them.

He went and met the ugly old woman sitting by the wayside. She trembled and said: Come to me and use me. He went and used her thoroughly. Then he went on and already from afar

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1. = festering leg wounds; see the word list /untranslated: see the foreign text, p. 446/.

/348 cont./

539 heard the monkeys shrieking. They said: Shoot; but he did not shoot; instead he said: You shoot. And the monkeys shot, but missed. And then he shot; then they fell down from the tree, and he beat them to death.

Then he went to bathe in the lake and beat the water. Two large gaviões /Port., sparrow hawks/ (dēnĭdēnĭ) then came, one after the other; he grabbed them by the legs and killed them. Thereupon he went back to the man, who questioned him, and he said: They are dead.

Then the man gave him the stick (ōbĭrŭ) (2) and said: Now go home to your mother. If she gives you something to eat, do not eat, but eat only what your grandfather gives you! And then he also gave him a magic stick (hĕtsĭwă (3); two sticks of Canna brava, glued with wax /349/ and with black feathers at the end). When he beats with it, the wind will bring all kinds of things: honey, wild pigs, etc.

The boy went home. His mother came to meet him; and the others cried out: There comes your son! But he said: You are not my mother. And the mother brought him manioc mush to eat, but he ate only manioc leftovers and fish-bone soup from his grandfather. She laid down a beautiful mat for him to sit on, but he sat down on a small torn one of his grandfather's.

Then he took the ōbĭrŭ and produced wind. Then came snakes (ūōhŭ) (1), which crawled into the hĕtsĭwă. Then came

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2. = throwing stick.

3. Cf. also electric-eel magic /see p.283/; see the word list /untranslated; see p. 447 in the foreign text/ and rain magic, p. 282, Ill. 182a.

1. = wind; also arrow.

/349 cont./

539 honey, fish, wild pigs. He gave the honey to all to taste; he ate the rest with his mother. In the evening his aunt came and wanted to marry him; he married her.

One day he went fishing for *tokunaré*. Then a child seized the *ōbīrŭ́*; then the wind came and brought snakes; but the child did not know how to get the snakes into the *hĕ́tšīwă*, and the snakes bit the child and all the people, so that they all died. And that one in the forest heard the wind and immediately realized what had happened and ran home. On the way he met the snakes; but since he did not have the *ōbīrŭ́* with him, they bit him, too, and he died. *Itŭ́ārĕ*.

Shorter Version.

First there were the monkeys, who had arrows. They killed the two brothers.

The little brother, who was very ugly, still remained. His mother gave him to the grandfather, for she did not want him any more. The grandfather raised him.

The boy went out to shoot birds, and an arrow fell in front of the door of the man (*ŏ́kŭ́mārĕ*). The man wanted to raise the little one. His daughters, however, did not want the ugly boy; only one did.

Then the man smeared the boy with medicine and ordered him to bathe. At noon he came back from the water. He smeared him again. Then he sent him off to bathe a second time, early in the morning. When he came out of the water toward noon, he was already a man. And he adorned him with arm cuffs, ear rods (*dōhŏ́*), oiled his hair, painted him with genipap, etc.

And ordered his grandfather: if the mother comes and wants to fetch his things, he should not give them. The grandfather went and gave them to him. Then his mother brought food, but he did not want to eat. Then the grandfather brought poor food, such as fish bones and manioc leftovers: he ate that.

/349 cont./

539 And the next day he went in order to find his brothers. Then the man said to him: On the way you will meet an old woman who /350/ is called toad (krãõtẽ); she will ask you to use her. Do so, go to her. From there he ordered him to look for his brothers.

One of the monkeys shot first, missed. Then he shot with the *ōbĩrũ*, hit and killed him. Then the other shot; thereupon he hit him too. Thus he killed the monkeys.

Then he went into the water in order to look for his brothers. He beat upon the water, *tóŭ*, *tóŭ*. Then a *gavião* came to kill the boy. He seized him by the hand. Then another one came; he killed him in the same way.

He stopped killing, went on, and came to the house of the man. He said: Give your gear to your mother; now you are going; your mother is coming; give her your gear.

He came into the house of his mother. Another woman asked him to marry her; he married her at once. Then he produced wind with the *hĕtšĩwã*; when he beat, the wind came. The wind brought honey, snakes, deer, etc. Then he hid the snake in the *hĕtšĩwã*.

One day he was in the forest. The child grabbed the *hĕtšĩwã*, produced wind too. It did not understand it. The snake came and cleared out all the people. The boy heard the wind and thought that the child had done this. And the snake came and bit him and killed him. That was the end of it. Now there are no more people.

For the *mutum* /curassow/ legend, see Appendix II, "Texts," No. VII /untranslated; see the foreign text, pp. 473, 477-478, and 480-481/.

/351/

II. The Šavajé.

175 1. Historical.

Up to the present time the Šavajé /Javahe/ have been known almost only by name. The first to see the entire island of Bananal was Diogo Pinto da Gaia in 1720; I was unable to obtain his report, however, so I cannot say whether he encountered the Šavajé. We have the oldest report by José Pinto da Fonseca, who in 1773 navigated the Araguaya and pacified the Karajá. [62] He reported (Rev. trim. 8, pp. 376 ff.) that they lived in three [131] villages on the island of Bananal. He says that in the interior of the island there was a large lake abounding in fish (1).

> 1. Ibid., p. 389.--This report does not show that the Šavajé lived on this lake, as subsequent investigators construed (Ehrenreich, "Beiträge," pp. 5, 7).

[574] During his sojourn among the Karajá, the latter were visited by the Šavajé; wrestling took place as a greeting. According to his statements, the two peoples lived in peace. The Šavajé came riding up in large numbers in boats; they bore feather ornaments on their heads and lances adorned with feathers in their hands and blew on trumpets.

In 1774 Vasconcellos was on the Araguaya with Fonseca; he established a presidio and the aldeamendo Nova Beira on the east arm of Bananal where he settled Karajá and Šavajé. He [103] named the three villages of the Šavajé Cunha, Mello, and Ponte de Lima (Rev. trim. 37, p. 393). The presidio and aldeamendo soon ceased to exist: in 1782 the Indians of the aldeamendo were resettled in the new aldea of São José de Mossamedes, where they gradually perished. It is not absolutely certain whether there were Šavajé also at the aldea Pedro III (Carretão). In 1786 Miguel de Arrudo e Sá received the order to make war on the Chavánte and establish an aldea for them. He

/*351 cont.*/
175 settled 3,500 Indians in Carretão. Souza e Silva, in 1812, speaks
only of Chavánte who were housed there, whereas Cunha Mattos
also ascribes this fate to the Šavajé. An epidemic of measles
destroyed almost all the Indians; the rest were transferred in
1788 to the *aldea* Salinas. After that the Šavajé disappear from
view; they gradually become a savage, feared people, about
175 which nothing more specific is known. In 1824 Cunha Mattos
131 (*Rev. trim.* 38, p. 20) reports only that they live on Bananal
Island, are very light and almost extinct. In 1844 Castelnau
describes the island as uninhabited; according to him, /*352*/
the Šavajé live about 30-40 miles above the northern end of
Bananal Island and three to four days' journey east of the Furo,
[114] in the territory of the Chavanté. Obviously this information
rests on misunderstood stories of his boatmen (Vol. 2, p. 115).
In the work, *O Rio Araguaya*, by Moraes Jardim, dated 1880,
it is reported that near a Karajá village there is a lake that is
connected with the large lake in the interior of Bananal Island,
and that from this a canal leads over to the Furo near a Šavajé
village. It is said in a later note that all the villages of the
Šavajé are supposed to lie on the Furo. Ehrenreich repeats
Fonseca's statements ("Beiträge," pp. 5 and 7); at the same
time he reports that the Šavajé lived in three villages on the lake
and had last been spoken to, in 1888, at the mouth of the lake's
outlet into the Furo. They are generally regarded as a tribe
linguistically related to the Karajá. In 1896, Coudreau, finally,
states only (*Araguaya-Tocantins*, p. 110) that they lived on
Bananal and were but little known, but that they were the
strongest of the Karajá tribes.

175 In Goyaz I learned that during the first years of the
twentieth century the Bishop of Goyaz navigated the Araguaya
[361] with a steamboat. On this occasion the Brazilians entered the
Furo from the north and came across a huge village of the
Šavajé at the entrance of a brook. An avenue of bananas led
from the river to the village. Since they came in large numbers
(approximately 70 men) and all armed, the Šavajé soon

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/352 cont./
175 forced them to retreat, with a Šavajé walking on either side of each
Brazilian. When the steamer whistled upon departure, many
Šavajé, out of terror, leaped from their canoes into the river.
In any case, from then on great fear prevailed among the Brazilian
population concerning the more powerful Šavajé.

361 2. Dwelling sites. On the basis of my inquiries among the
[162] Karajá, the Šavajé live in the interior of Bananal Island in three
[131] to five villages which are distributed over a long stretch of terri-
tory. The northernmost small village is said to lie in the interior,
three to four days above the north end of Bananal Island. The
main village lies, in the dry season, about eight days above the
mouth of the Furo on a sandbank at the entrance of a brook (outlet
of the inland lake?). In the middle of August it is moved into
the interior. It is said to be very large, "like a city"; Pedro
drew six rows, each with 20-25 houses, in the sand. The bachelors
[346] are said to sleep in the mask house, located apart. Farther south,
one to two days (?), one or two small villages lie in the interior
[114] of Bananal. I visited one of them from Karajá Village No. 15,
from which it is located quite directly east. One reaches it by
[489] a well arranged route: after half a day's march, one comes to the
Karajá village of Korumaré on a river. Either one travels up the
river for one and a half days in a boat, describing a large arc to the
south and east, or one walks for a day across the campo eastward to
the harbor, from which it is another three to four hours' march to
[162] the village. The village, which contains five houses with approxi-
mately 100-150 /Pl. 59 appears here/ /353/ inhabitants, lies on a
lake; it is moved several times in the course of the dry season.
[132] In the rainy season the entire region is inundated with water;
apparently this lake then forms a part of the large lake that Fonseca
mentions. I was unable to find out where the village is moved
to during the rainy season. Finally, there is said to be a fifth
small village still farther south, but the accounts about it vary.

131 This is the one branch of the Šavajé. A second one lives
162 near the south horde of the Karajá, and, indeed, in the two
101 southernmost villages: Schischá and near Leopoldina. They
361 166 migrated here in the last generation but one, for Chief Chico in

[Text Continues on p. 312]

5: Krause--311   E-5 (1908) 1911   SP9 Caraja SP9
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Plate 59

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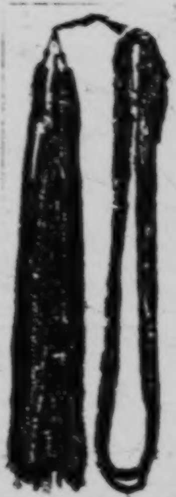
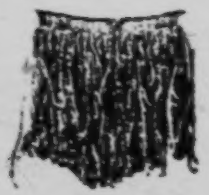
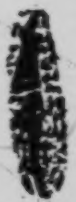
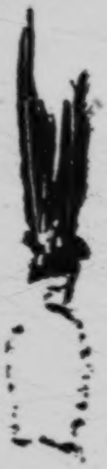
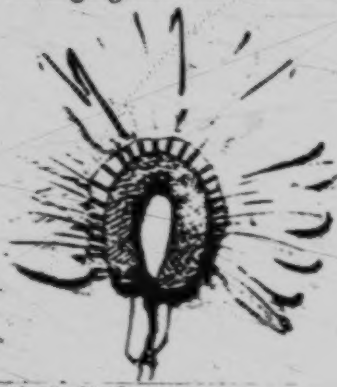
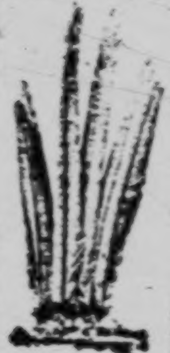

1. Arm wrapping with three string tassels.

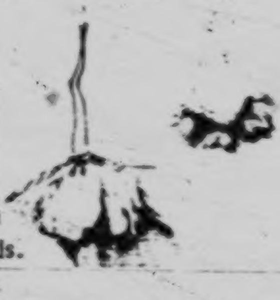

2. Leg binding with tasseled fringe-hangings.


3. Small net-covering.

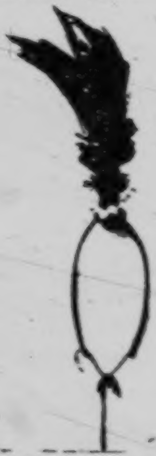

6. Forehead feathers.

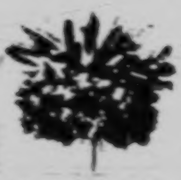

4. Luling ornament.


5. Feather loop with tuft.



8. Arm bands.


7. Forehead feathers.

10

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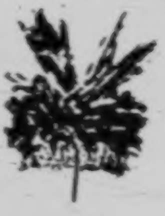
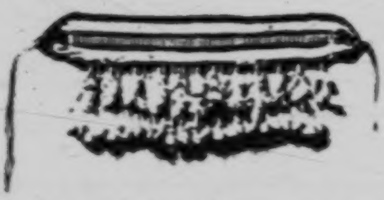

10, 11. Feather caps.


12. Cotton belt with hangings.

/353 cont./

166 Schischá, the deceased chief Pedro Manco, and Mother Joana from the migratory camp No. 9, people about 60-70 years old, are regarded as the children of the immigrant Šavajé. Recently, Šavajé again came from Bananal to Schischá; in October 1908 they lived in a separate house. These Šavajé, of course, entered into frequent alliances with the Karajá.

~~167~~ [101] A third branch is supposed to have separated from the Šavajé on Bananal, apparently in the previous generation. This horde crossed the Araguaya and moved toward the west; among the Karajá of the Araguaya they are regarded as lost. The separation took place in the region of the mouth of the Rio das Mortes or somewhat more to the south.

619 Before I enter into a discussion of the culture of the Šavajé, I should like to report very briefly what the Karajá told me about them: The Šavajé are their kinsmen; they speak the same language and have the same tribal tattooing. 628 [438] They live in peaceful relations with the Karajá, they intermarry; above all, there is an active trade in which the Karajá trade to the Šavajé stone tools, which the Šavajé lack, as well as iron goods, fabrics, and chains of beads in exchange for urucú, net coverings, araras, and food. 511 In clothing and ornamentation the Šavajé are supposed to be equal to the Karajá, but to have much more beautiful things. Among the Karajá, they are considered rich in ornaments and foodstuffs; hence, in times of hardship, the Karajá often migrate over to them. I found these statements to be generally true.

101 Phonetically the name of the people should be written Šăvăjḗ, in accordance with the pronunciation customary among the Karajá. The Karajá also call them: (ĭ)šăndjű, (ĭ)šă(n)dĭwăndű.
361 [114] [161] [162] I cannot give their number, because I became acquainted with only a small village of five huts. In any case, besides three or four such small villages, there seems to be a very large village, similar to those of the Šambioá, so that the number may perhaps be given as 800-1000. The Šavajé living among the southern Karajá perhaps reach 50 in number.

/353 cont./

142 3. Physically the Šavajé differ from the Karajá only in their greater height (Pl. 30, Ills. 3 and 4). The men are probably on the average four to five centimeters taller than those of the Karajá; the women, too, are taller than the Karajá women. Here, too, however, there are persons of small stature, especially of the female sex (Pl. 30, Ill. 3). For the rest, everything that was said about the Karajá is also true of the Šavajé.

184 /354/ In their culture as a whole the Šavajé are pure Karajá. They do, however, show a few differences from the latter, which, in turn, link them up more closely with the Šambioá. In the following I shall therefore state the differences only very briefly.

347 4. House and village. The construction of the house differs
184 considerably from that of the Karajá and is similar to that of
the Šambioá. I refer to my explanation above about the house
[197] construction of the Karajá, where the modification of the
Šavajé house as a result of Brazilian influence in the case
/Ill. 188 appears here/ of the Šavajé living among the southern
Karajá is described (pp. 75/77; Ills. 20, 21; Pl. 30, Ill. 1).
[353] The cross beams of the posts supporting the roof have thin poles
laid over them and form a sort of loft on which back-baskets,
baskets, weapons, women's belts, plaiting material, etc. are
[354] stored. In contrast to the Karajá, the cooking places are in the
house, and, to be sure, in the circular structures, one on either
side of the entrance, so that there are four hearths in the house.
The circular structures serve at the same time as supply rooms
for baskets, gourds, food, etc. On the lower parts of the house
posts, all around the walls, all kinds of birds, such as vultures,
etc., are tied up.

361 The village, like that of the Karajá, is laid out in one row
184 parallel to the shore (see the plan, Ill. 188 /see p. 314/). The
[346] mask house lies apart from the village. It corresponds to that of
the Karajá, but has a ridge beam such as appears in the mask
house of the southern Karajá.

/354 cont./

184 5. Clothing and ornamentation. In clothing, ornamentation, and body care no essential difference from the Karajá is to be noted.

[301] The men wear the hip cord and penis cord in the same
292 manner as the Karajá. Eye-shades were not observed. Net coverings were worn by both sexes; they are made by the Šavajě

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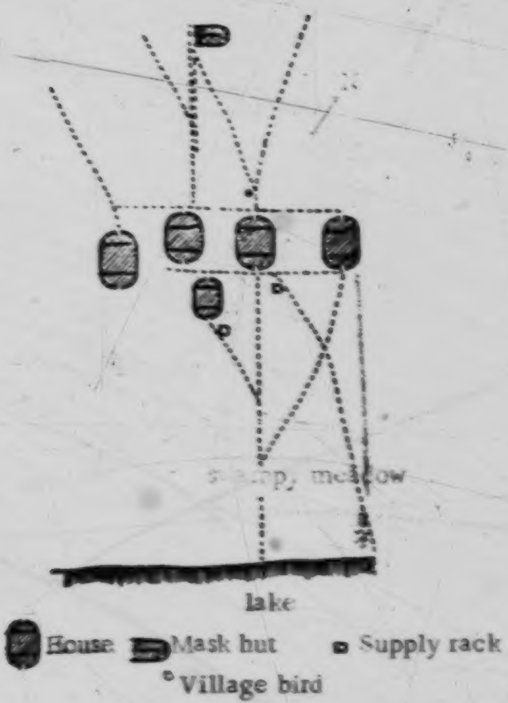


Ill. 188.
Ground plan of the village of the Šavajě on Bananal.

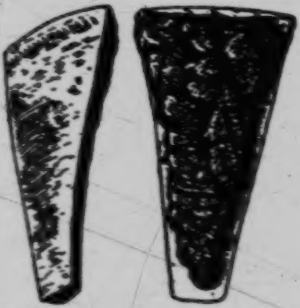
292 themselves. The manner /355/ of knotting is the same as among the Karaja. Ill. 3 in Plate 59 shows a net covering only 24 centimeters long, which is knotted in the manner of the loose belts
[854] of the girls. Apparently it serves as a bed for a newborn child. Occasionally the brown warp threads of the coverings were shot through with white threads; on the basis of inquiries among the

/355 cont./

292 Karajá, the Šavajé are supposed to make such coverings, whereas the coverings with a wide, black center stripe come, not from the Šavajé, but from the Tapirapé.

184 [301] Even the smallest girls already wore firmly plaited, black belts which correspond to those of the Karajá. I did not see anywhere the loosely plaited string belts (Karajá, Ills. 30 and 31). [291] Adult women wore the bast apron, called hăbiŏdă here, made mostly out of white and only rarely of reddish bast.

303 184 [302] The hair style does not show anything that is foreign to the Karajá. The combs are plaited by the men in the same manner as among the Karajá. Forms and designs correspond to the others; the decorating by means of feather clusters or bundles of cotton is rare, however. [304] → The side cross-threads are also often absent.



Ill. 189 a, b.
Scarifier (b = back side).

302 184 Body painting is identical with that of the Karajá. As oil, coconut oil is used; as color, chiefly urucú, which, with the seeds removed, is stored in huge hollow gourds.

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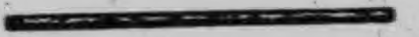

Ill. 190.
Ear rod.

304 Scarification is also customary among the Šavajé. The instrument for it (lālēdjŭ; Ill. 189), however, is covered with a thin coating of wax on the entire back side (cf. Ehrenreich's specimens, Berlin 3953 a b, from the Karajá).

515 As for body care, it should be remarked that the Šavajé go to bathe in the lake every morning at sunrise, even when there is heavy fog over the water and it is very cold. They then warm and dry themselves at the hearth fire in the hut,

/355 cont./

301 184 Ornaments as marks of distinction. The lip plugs assume tremendous proportions among the young men. The longest wooden lip-plug (ōdŭŏ́) was 31.5 centimeters long and 2.2 centimeters wide. The shell lip-plugs (īdjĕ́) of boys almost all terminate in a turned-up point. I did not see stone lip-plugs.

As for ear ornaments, there are yellow rods (dŏhŏ̓), rods with red feather rosettes and a dot of wax in the middle of the mother-of-pearl disk (dōlĭĕ̓, dŏhōdŭĕ́), and tulip-like rosettes with a rodent tooth in the center (gūēdjŭ́). /356/ The latter are almost universal among children; the two former kinds appeared only rarely, especially the simple ear rods, in contrast to the Karajá, almost all of whom wear them. Also, the ear [531] rods are only quite simply decorated with a few rings cut in at the front end (Ill. 190).

The arm cuffs (dēsĭ̓), calf bands (dēōbĭdā̓) and ankle bands (wālālĭ̓) are similar to those of the Karajá. Young men often wore a bast band bound over the arm cuffs and calf bands.

As for other ornaments, very many cotton ornaments were worn. Black neck-tassels of the girls (wādjīklīdjā̓) sometimes bore snail shells pushed on, as among the Karajá. The long string skirts (gūŏhĭ̓) are also worn by the Šavajé girls. The arm and leg ornaments with hangings were very elaborate. Of the three kinds among the Karajá, I observed the first kind, strings with tassels, as upper-arm and lower-arm ornaments, the second kind, flat-plaited or tasseled bands with long hangings, only as calf ornaments, and the third kind, two thick pads with long hangings, only as arm ornaments. Whereas among the Karajá each of the strings of the first kind (dōlŭ̓) have two tassels at the end, those of the Šavajé always have three (Pl. 59, Ill. 1). These tassels, along with the strings, are always dyed black. In the case of one specimen, intended for the upper arm of a child, the wrapping strings are 325 centimeters long; on the other hand, in the case of another, which allegedly was intended for the lower arm of a man, 925 centimeters! The second kind was encountered [822] only as a calf ornament, and, to be sure, dyed black for children (dēăhūlă̓), dyed red for youths (lūdjaûwŭ̓). The fringe hangings,

/356 cont./

301 as is always the case among the leg bands, reaches all around
184 (Pl. 59, Ill. 2). The third kind, observed only as an arm ornament (dēsĩādăzǐ) and, dyed red, worn by youths on the lower arm behind the arm cuffs, is identical with the calf hangings of the Karajá (Ill. 75), whereas those intended for the upper arm resemble the fringed bands of the Karajá (Ill. 74 a, b). In these specimens the fringe reaches a length of 55 centimeters and is stored away plaited into thick braids (Ill. 191 a, b).

301 Among the feather ornaments, I obtained the hindhead
237 ornament lōlīnǎ (Pl. 59, Ill. 4), many specimens of which were acquired by Ehrenreich from the Karajá, but which I did not find there. The specimen I acquired is incomplete, since the cane rods between the two plaited surfaces, into which the pink heron feathers are stuck, are not covered with feather wreaths. The plaiting is patterned and smeared with white color (cf. Ill. 192 a-c /see p. 319/, the construction of this ornament).

With regard to feather caps (dōlǐdōlǐ), I acquired two specimens from the Šavajé in Schischá. Both bore the feathers arranged in three zones. In one specimen the lowest zone consisted of red feather rosettes, the middle one of clusters of two small blue-yellow arara feathers, the uppermost one of single
[531] long, colored feathers tied in (Pl. 59, Ill. 11). In the second specimen the lowest zone consisted of two rows of red rosettes, the middle zone /Pl. 60 appears here/ /357/ of two rows of yellow rosettes, the uppermost one of clusters of two colorful parrot feathers each (Pl. 59, Ill. 10). The feathers and rosettes, like those of the Karajá, are fastened, not in the knots, but on the threads of the net.

Of feather hoops I likewise obtained from the Šavajé in Schischá a specimen with a tuft (hănānǎ). The hoop bears little
[531] yellow feathers; in front, six long blue-black arara feathers are fastened standing upright, the quills of which are covered with small feathers (Pl. 59, Ill. 5).[1]

[Text continues on p. 319]

[1] See p. 311 --Analyst

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Plate 60

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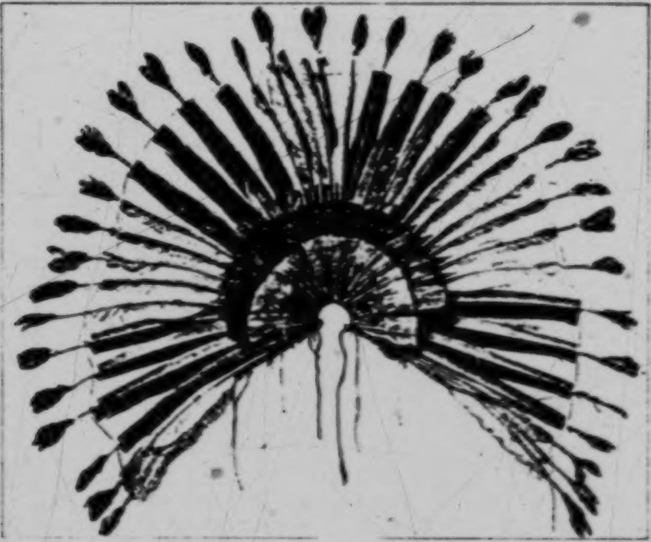
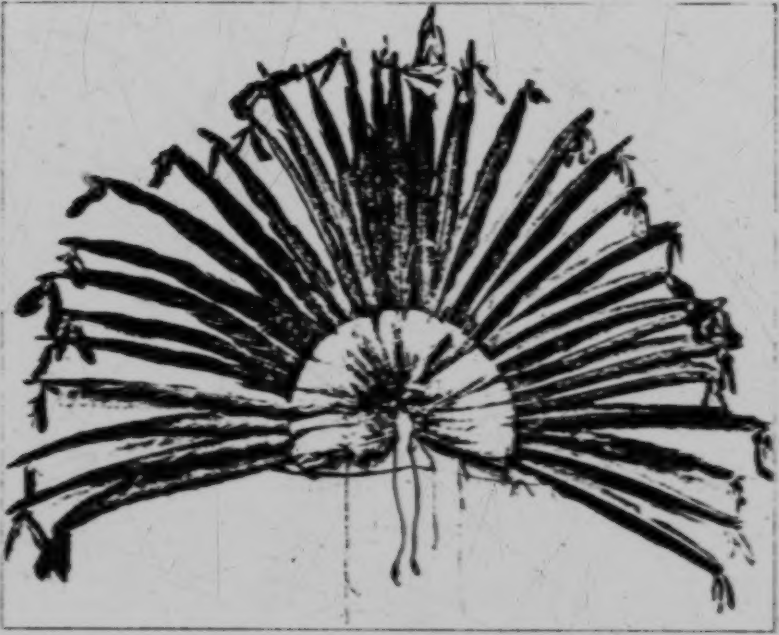
237



1. Hindhead feather-wheel.

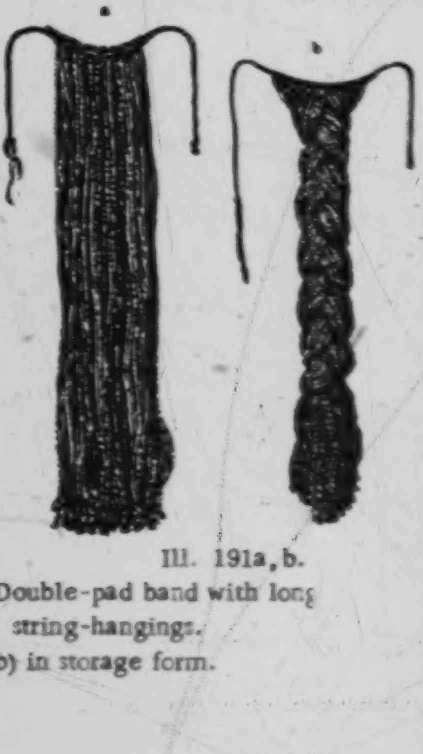


2. Hindhead feather wheel.

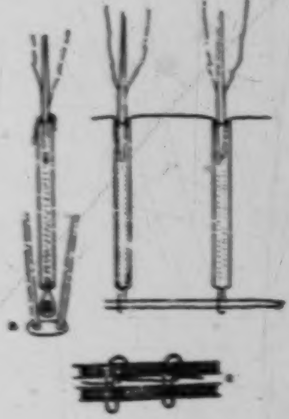
/357 cont./

301
237 Of feather wheels (lăhĭdŏ) I obtained four specimens from the Savajě on Bananal, one from those in Schischá. Of these only the one specimen from Bananal is like those of the Karajá. It consists of a large fan of pink heron feathers and blue arara feathers, which alternate with each other in groups of five or six and four pieces. The longer covering layer consists of blue arara feathers; the shorter upper covering layer, of pink heron feathers. Little yellow feathers are tied to the upper ends of the feathers of the main layer (Pl. 60, Ill. 1). All the other specimens bear on the main course of feathers only one covering layer, which consists, in the one specimen, of blue arara feathers, in another, of white jabiru feathers, and in the last two,

[283]



Ill. 191a, b.
Double-pad band with long string-hangings.
b) in storage form.



Ill. 192 a-c.
Construction of the lūliná ornament.
a) Cross-section through the two surfaces and the middle layer.
b) Fastening of the cane rods (feather bearers).
c) Tying the two surfaces together (seen from the inner edge).

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/357 cont./

301 of blue-green feathers. The main course of feathers shows the
237 following feathers in like sequences: pink heron and owl feathers, which alternate with each other, blue arara feathers (Pl. 60, Ill. 2), white jabiru /358/ feathers which, in the specimen from Schischá, are interrupted three times by two blue arara feathers. The little end feathers are yellow throughout.

I acquired two specimens of forehead feathers, which could perhaps belong to such feather wheels, but perhaps might also be worn standing up vertically, with the hoop placed around the face. In the case of one (wa͡idŏhĕ) the hoop is wound with a black cotton string; its ends are joined by a thin string. In front there are two feather tufts, each consisting of a rod with red feathers, which bears a yellow feather wreath on top, out of which project long dark green feathers. At the base, both rods are wound with white raw cotton (Pl. 59, Ill. 7). In the case of the other one (kōdšŭlŭkŭădšiŏ) the hoop is set with white down feathers; the tuft consists of several red arara feathers up to 35 centimeters long, which below are surrounded with bushy small red and yellow feathers and below that are wound with raw cotton (Pl. 59, Ill. 6).

Fine little red feathers (wālālă), little wing coverts of the roseate spoonbill, are fastened on a fine string and wound spindle-fashion on a rod. The string is many meters long. Ehrenreich brought back the same ornamental feathers from the Karajá. Allegedly they are used for head ornaments.

Of other ornaments there are:

[824] Necklaces of small, reddish-white fruits (šiūlâĭiădĭ), which were very common, then feather arm-bands, some of which correspond to those of the Karajá. They bear either bunches of feathers at one place (Pl. 59, Ill. 8), or colorful layers of feathers on either side of a string (Pl. 59, Ill. 9).

Finger rings (dābŏ) are likewise made from the tail rings of lizards and chameleons.

/358 cont./

301 Dance belts (wădăkănă) of the male youth are not as elaborate as those of the Karajá, but are kept essentially simpler. One specimen is striped black and white lengthwise; on its lower edge, on a separate string, hang two bunches of Thevetia fruits and one to three feather rods, alternately. The other one, coming from Schischá, in addition to the lengthwise stripes, exhibits a cross-striping; on its lower edge, directly alternating, are fastened at each place two pairs of Thevetia fruits and one feather rod (Pl. 59, Ill. 12).

262 6. Food. The Šavajé, like the Karajá, live on the fish that they catch and the yield from their plantings. The lake
136 on which they live is extremely rich in fish, in spite of its shallow depth (0.75 to one meter); there were even pirarucús
311 in it. The planting lay far from the village, about six or seven hours away, on the edge of the rainy-season lake. It was growing extremely well and so thickly that one could scarcely follow the path in it. Close beside the new planting there was an older one.
482 Here and there filled back-baskets lay by the wayside, waiting to be picked up.

252 The manioc is pounded in a knee-high mortar (kōǒ) which
[412] has an approximately finger-thick wall, with a pestle (hāâu) of reddish wood 1.6 meters long and 0.10 meters thick, or it is rubbed on a wooden grater (wōlānăkĭă), /359/ picked over on the rod-sieve (brēdjĕ), and pressed in it. Then this meal is
262 mixed with water and cooked. Such manioc mush (īūālŭ) also constitutes the chief food of the Šavajé. In addition, I also saw yellow mush and green vegetables as festive foods.

226 Fishing was done by the young people with bows and arrows. Early in the morning they would already go out on the
[123] lake and soon return with a good yield. I received my share of everything, even of the huge pirarucú which was caught on the second forenoon. The lucky fisherman took out the entrails of the animal and then cut out the sides of the belly, which were distributed by the chief and placed on different piles. Then the rib pieces of three ribs each were chopped out and likewise distributed. Every family received its share; I, too, was given some.

/359 cont./

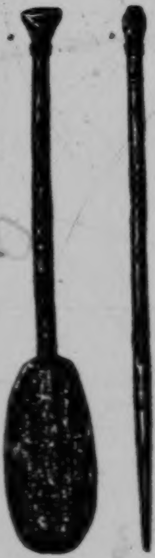
235 Of tame animals I found among the Šavajé:

Chickens, which were gladly sold to me, but were not eaten by them; vultures, spoonbills, and parakeets sat tethered on the supply racks in front of the houses; vultures in large numbers squatted on the ground near the wall posts in the houses. Araras were totally absent. Instead, a huge white eagle sat tied to a low cross-bar behind the chief's house (Pl. 30, Ill. 2).

264 The women ate even in my presence. Only the girl who traveled back to the Karajá with us ate turned away from us on the trip, and only when she thought she was not being observed.

252 The hearth, as mentioned above, lies in the circular structures of the houses, on both sides of the entrance. As among the Karajá, it consists of the tips of three termite hills or of three clay shards. Roasting is done on
[412] → grills (Pl. 61, Ill. 1).

415
412 The cooking vessels are identical with those of the Karajá. The manioc grater (wōlānắkiă; in the women's language, kōlānắkiĕ) and the rod-sieves (brēdjĕ) have the same shape and construction as those of the Karajá. For stirring, an oar-shaped spoon (nālĭhĭ́; Ill. 193) is
[184] used. For everything else, see the Karajá!



Ill. 193 a, b.
Stirring spoon.
(b from the side).

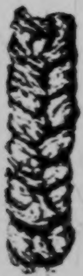
249 The luxury item is tobacco, which is cultivated in a considerably better variety among the Šavajé than among the
[438] Karajá. The latter buy large quantities of it from the former, even cuttings, so that they will be able to grow this better variety themselves at home. Tobacco (kōti) is stored plaited into three-part braids (Ill. 194) and is carried in plaited bags or such

Javahe

/359 cont./

of monkey skin (djūlēnǐ́; Pl. 61, Ill. 2). 249 The tobacco pipes (wălǐōnắ) 276 are made of jequitiba fruit; they all bear the groove around the front opening and are colored reddish.

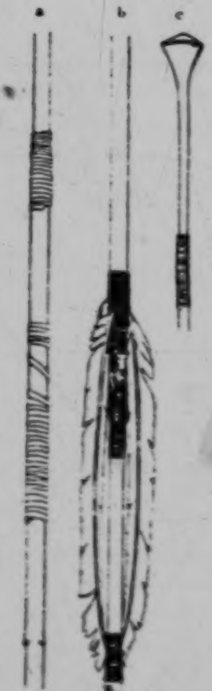
The Savajé seem to keep supplies 251 at home only in small quantities. /360/ On the second day they were 251 123 already asking me to depart, since they had nothing more to eat. The food for my five Karajá, in addition to whom there appeared four more from Korumaré's village, had depleted their stores; in view of my presence, however, they hesitated to leave the village, so that I was finally obliged to yield to their wishes.



Ill. 194.
Braided tobacco.

7. Concerning the weapons, 411 [184] there is likewise nothing new to report. The bows (djūhădě́) are either [284] undecorated or bear white wrappings, a maize leaf, and a feather tassel, like the Karajá bow (Ill. 110). It is handled in such a way that the left hand grasps the bow in the center, so that the arrow goes between the second and third finger; the second to fifth finger of the right hand draws the bow string; the arrow lies between the second and third finger.

As for arrows (wŏhǔ), I encountered



Ill. 195 a-c.
Savajé arrows.

a) Lashing at the point of attachment.
b) Feathering.
c) Wooden-knob tip.

/360 cont./

411 arrows with angular wooden points, which were in part colored red, with wooden knob tips (dǒbōlǎ), the knob of which was up to four centimeters thick (Ill. 195c), with bamboo-blade points on a separate wooden intermediate rod, with round bone points which are fastened to a wooden insert colored red on the lower part, and with ray-spine points. Especially noteworthy for the Šavajé are the ray-spine points and the arrows with the red-colored intermediate stem. The length of the arrows amounts to 130-160 centimeters, the fish arrows are the longest. The winding with [284] black embira at the place where the point is inserted in the shaft is of one to three parts and popularly shows a spiral binding between the individual parts (Ill. 195a). The feathered end is formed analogously to that of the Karajá arrows (Ill. 195b). Its upper winding generally consists of black cotton yarn, into which are usually tied little yellow, seldom red, feathers. (In the case of the Karajá, the situation is exactly reversed.) [531] Among the Šavajé, too, the intermediate part between the feathers is decorated with rings and bands of red lacquer, which usually are arranged in two groups. The notch lashing, usually white, is only rarely colored red. On the basis of my specimens, [284] I cannot confirm Kurisf 's statement that the Šavajé arrows are recognizable by the notch lashing, which does not quite reach as far as the notch; on these, the lashing always reaches as far as the notch. In the arrangement of this lashing we again find the Karajá types, /Pl. 61 appears here/ /361/ but in simpler form. I did not see little end feathers in connection with the Šavajé arrows.

[189] The clubs (gǒhǒrdě), like the Karajá clubs, are grooved only halfway, but differ from the latter by the fact that the intermediate piece on the handle end bears more than three grooves [531] (four or five) (1) (Ill. 196b). In one specimen, as ornamentation

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1. Cf. Karajá, club handles /see pp. 191-193/.

within the grooving, two narrow bands with incised points diametrically opposite each other have been left standing (Ill. 196a).

[TEXT Continues on P. 326]

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Plate 61

252

1. Grill of the Šavajé.

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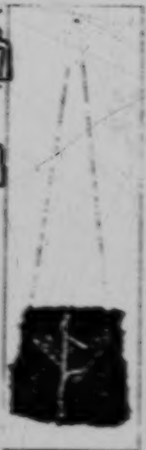
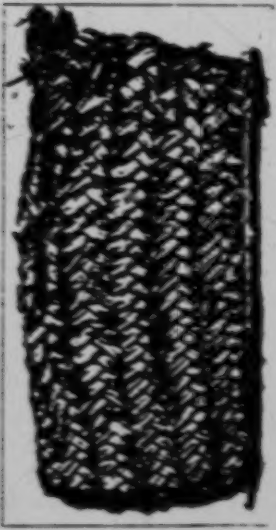
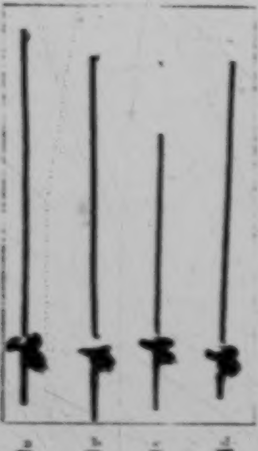


2. Tobacco pouch of monkey skin.

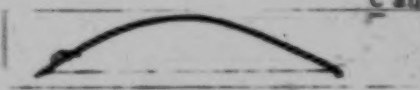


3. Carrying sack, plaited out of a palm frond.



5. Spindles.
a Wax, b unfired,
c and d fired clay.

283



4. Bow for picking cotton apart.

/361 cont./

411 (Ill. 196a). I did not see here clubs with plaiting around them or flat clubs.

[412] [237] [184] For grooving the clubs, the cutia tooth (hãulidjũ) mounted on a rod is also used by the Šavajé (Ill. 197).

As for lances (dõnõli), I acquired only one specimen, which looks very old. It is constructed like those of the Karajá. The shaft is 2.5 centimeters thick and 200 centimeters long, the bone

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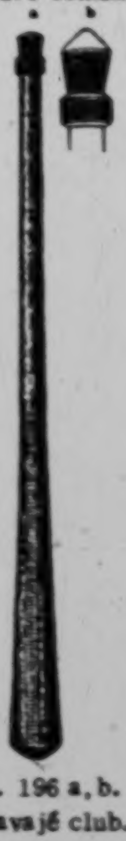
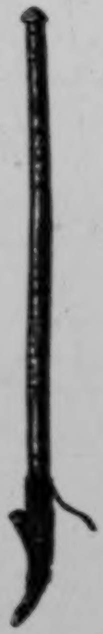
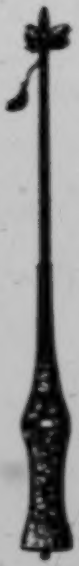


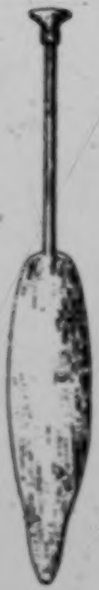
Ill. 196 a, b.
Savajé club.
b) Handle end of
a second
specimen.



Ill. 197.
Club
groover.



Ill. 198.
Arrow
thrower.
Savajé.



Ill. 199.
Savajé
oar.

411 point 19.2 centimeters, the red winding 11.5 and the plaiting 63 centimeters long. The feather tassels hang down 42 centimeters. The plaiting pattern is the vertical zigzag pattern.

/362/

411 The arrow thrower (hāðbĭ) was relatively common. Whereas in the 22 villages of the Karajá I did not see any, but merely acquired a model, I found three specimens in this one small Šavajé village (Ill. 198). The implement is still used for fishing, bird hunting, and as a weapon for sport. One can execute high, horizontal, and low shots with it. The handle, 36-40 centimeters long, 3.5-6.5 centimeters wide, is edged and curved and has a small button at the lower end. The hole for the index finger is quite large and rectangular or square in shape. The staff, 30-35 centimeters long, is round and bears a small hook of bone, which is fastened with tight, fine lashing. Sometimes a few little feathers hang down from this lashing as an ornament.

I did not come across any other weapons among the Šavajé.

501 184 8. Transportation and communication. The boats are the same as those of the Karajá, but usually very long and very wide. The oars differ from those of the Karajá mostly by the fact that 482 184 the cylinder on the handle bears four grooves (Ill. 199). Back-baskets and other baskets are likewise similar to those of the Karajá. The back-basket [bāh(ĭ)ūlă] is also plaited at the lower edge, so that, when it is carried, the contents have firmer support than is the case in the Karajá back-baskets. It is 158 centimeters long, 27 centimeters wide, and has an edge 12 centimeters 285 high. Among the baskets I observed large carrying-baskets (wălīlĭ) plaited, with patterns, out of oaguasu palm pinnae, which are carried with a bast carrying-band, also oblong baskets (dādă), which likewise show patterning and are carried on a carrying band, oval baskets with a cover (wălăbăhi), and, finally, carrying sacks, and, to be sure, some of mat plaiting (mănsi), some which are plaited diagonally out of one palm leaf (lōlĭ), and rectangular sacks plaited out of two palm leaves (lōlĭ), the two ribs forming one longitudinal edge, whereas on the other and on the bottom edge the pinnae of both fronds are plaited together (Pl. 61, Ill. 3). [184] (Cf. Ehrenreich, Berlin 3886, Karajá.) All other baskets and such mentioned are identical with those of the Karajá.

/362 cont./

312 415 531 Water was transported in long gourds (rŭkŭ̉) with short hanging bands; the gourds were usually crudely decorated with pyrography (Ill. 200).

184 [438] 9. The techniques are even more primitive than those of the Karajá; in fact, the Šavajé obtain their iron implements and all foreign wares only through barter with the Karajá. Hence, everything that was said about the latter also applies to the Šavajé.

412 I still found a few examples of stone axes [ūōmǎdū(ě)]; they were used as beaters in pounding soft the women's bast aprons on mortars turned upside down. The two specimens acquired by me are strong, wedge-shaped axes 14 and 20.5 centimeters long; on one, the cutting edge is considerably hollowed out, probably through use as a nutcracker (Ill. 201 a, b).

323 184 The pottery is as primitive as that of the Karajá. Here, too, we find no decorated vessels. The two vessels acquired by me consist of red clay, are of the Karajá type, and represent a cooking pot (wădjĭwi) and a bowl (wădjīwāŭdá̌). /363/ /Ills. 200-206 appear here./

283 /364/ Working with cotton. For picking cotton apart, a small, quite crudely worked bow is used (Pl. 61, Ill. 4). The spindles (āzǒdāǒ́, Pl. 61, Ill. 5) consist of round rods 32.5-49 centimeters long, with whorls of wax, unfired or fired clay, or bone. By far the most prevalent are wax whorls, which in part are clumsy disks, in part have sharp edges and taper conically at the top and bottom. [323] The unfired or crudely fired whorls usually have a double-conical form with a sharp edge; only one specimen consists of a thick plate with a rounded edge. Fired clay whorls are disk-shaped and have two sharp edges and flat, conical elevations on both surfaces. Bone whorls consist of quite flat disks, as among the Karajá.

Balls of thread of white (āzó) or black (āzōdĕbĕ́) cotton are also customary among the Šavajé; some of them are kept tied up in a bast covering (Ill. 202).

[TEXT Continues on p. 330]

5: Krause--329 E-5 (1908) 1911 SP9 Caraja SP9

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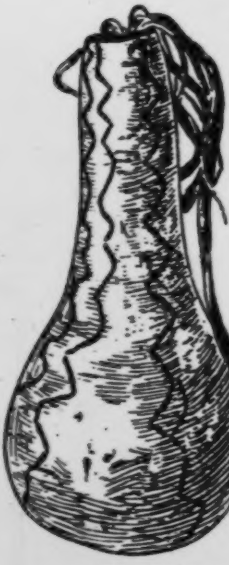
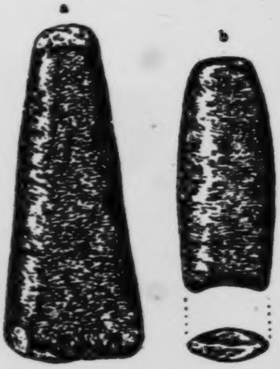
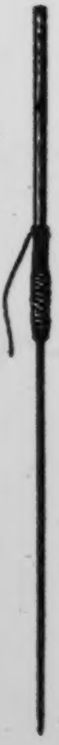
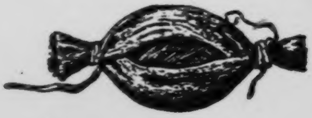


Ill. 200.
Gourd for carrying water.



Ill. 201 a, b.
Stone ax.





Ill. 202.
Cotton ball in bast covering.

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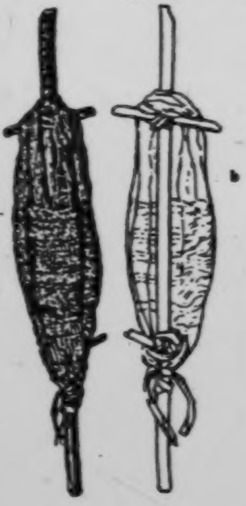

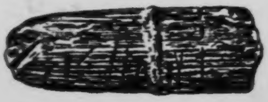

Ill. 205.
Black resin.

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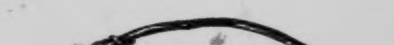


Ill. 203 a, b.
Plaiting apparatus for girls' belt.
b) = rear view.

Ill. 204.
Crochet needle.

Ill. 206 a-c.
Child's bow with arrows.

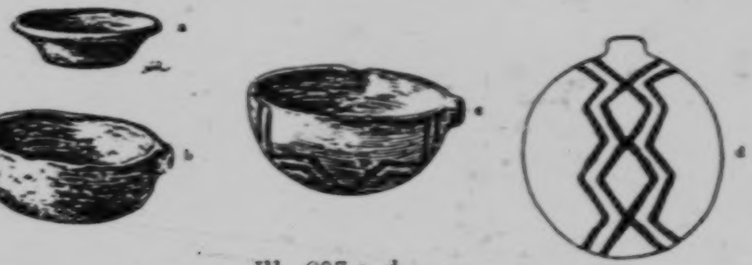
/364 cont./

286 184 The making of the net coverings corresponds to that of the Karajá, and the apparatus is just as primitive as it is there. A small apparatus is used for plaiting the girls' belts: on a long stick, at some distance from either end, a short cross-stick is tied. Around these the warp is then wound (Ill. 203 a, b). The weft is intertwined by hand.

[531] Here, too, crocheting is done with iron crochet needles (dē̌šǐdūnǎ́). The handle is only rarely decorated and then only simply wound with red cotton thread (Ill. 204).

386 314 184 Coloring and adhesive substances are identical with those of the Karajá. I obtained red dòmāle and black resin, zōbădāla, both in pieces 12-15.5 centimeters long, 5.5-6 centimeters wide, and 2 centimeters thick, and convex on one side (Ill. 205). These are pressed in rod sieves, the texture of which is sometimes still recognizable on the surface.

524 531



Ill. 207 a-d.
Toy dishes.
a, b) Bowls, c) painted vessel, d) its design.

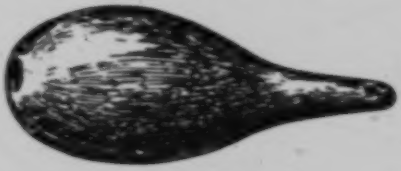
237 Feathers, for storing, are either tied in small bundles or, as among the Karajá, arranged as wings.

524 10. As children's toys, I brought back: small bows and arrows, of which the bows are very crudely made, whereas the arrows either consist of the pointed shaft, on which, in front, a small /365/ nut with lateral hole is sometimes pushed (Ill. 206 a-c), or exhibit a round, inserted wooden point. The feathering is the ordinary bunch-feathering. I did not see any imitations of guns

[531] here. As toy clay dishes I acquired two small bowls (wădjǐwǐ́liō̆lĕ) and, in Schischá, a bowl and a vessel painted red on the outside, which is an imitation of a gourd spoon (207 a-d).

/365 cont./

534 11. Musical instruments are also very rare among the Šavajé. I did not see flutes with gourd resonance; on the other hand, there were flutes made of gourds themselves. The bottle-shaped gourd has a round opening on the broad end, a rectangular one laterally on the narrow end (Ill. 208). This flute is called ădjŭlŏnă. The other flute, also called lōkŭ, consists of a long gourd open on both sides. On one opening there are traces of wax, as though a special mouthpiece had



Ill. 208.
Gourd flute.

been attached there. Perhaps a taquara flute had been attached there, as is customary among the Kayapó. Whistles made of leaf plaiting with a reed are also present here (dūlĕhĕ́). The chief instrument among the Šavajé, too, is the gourd rattle (wā̆lŭ́), which was usually undecorated. Only one specimen bears a few feathers on the upper handle end.

[184] In their artistic activity the Šavajé follow in the footsteps of the Karajá. In this connection I refer to my article: "Die Kunst der Karajáindianer /The Art of the Caraja Indians/."

622 123 12. Political and Social. The chief seems to play a considerable role among the Šavajé. In the village that I visited there was none; a man who was probably appointed for this instance represented his office. He put me up in his house, along with my men. He remained by my side the whole time. In purchases he acted as intermediary, finally led me through all the houses, told the people my wishes, and helped to determine the purchase price. When we left the village, he accompanied us across the lake and several hundred meters farther into the campo before he took his leave.

574 The reception ceremony was strange. Even before arriving in the village, my Karajá had made themselves a black band across the

/365 cont./

574 eyes with soot. Having arrived in the chief's house, my men sat down on the mats in a row extending across the house. The chief sat in front of them at one end, his wife at the other; not a word was spoken, the Karajá sat there with bowed heads and made ex- [302] tremely distressed faces. Then the chief's wife moved along the row from behind, oiled and combed out the hair of all of them. After that, they had to come to her one by one to have themselves painted by her with urucú. During this whole time the challenging shouts for the wrestling match kept coming over from the mask hut.

/366/ Finally the chief spoke a few words; the Karajá arose and went with him in front of the house. A second Šavajé man from the neighboring hut joined them. Now the procession formed: in front the two Šavajé, behind them the Karajá in twos or threes, [346] all with arms crossed over shoulders. Women and children followed the procession to the mask hut, where the Šavajé young people were standing in an irregular row. All were painted with urucú; two wore dance belts and feather arm-bands. As soon as the Karajá arrived, the shouting ceased and the wrestling began. 526 The two adorned youths danced forward first, shouting and swing- 574 ing their arms, as we know it from the Karajá (Ills. 10 and 11). The Karajá did not accept. Then they danced forward a second time and were accepted. The wrestling followed; the Karajá were the victors. In the second round, the Karajá challenged, and so it went on, five or six times. Some bouts were not accepted; then the challengers turned around to the right, flinging their arms wide, and returned to the center. Here they stood in the resting position with their backs to the Karajá and shouted until one of the opponents accepted them. A few bouts remained indecisive, otherwise the Karajá won. This was astonishing, since the Šavajé were all larger figures and gave the impression of being more powerful; moreover, they did not have three difficult days of travel behind them. Perhaps the explanation is that the Karajá on the average were five to ten years older and therefore had better developed muscles. Scarcely had the chief announced the end when the Šavajé again shouted their cries; the women and children hastened away and hid in the huts, toward which all the participants betook themselves in an irregular procession.

/366 cont./

526
574 The wrestling was very similar to that of the Karajá. If one bout were not accepted, the challengers made a gesture of rejection with their arms, turned around, and went back to their row. Then one of them walked forward again, assumed the position of rest in the center, with his back to the opponents, and shouted until one of the latter accepted. [516] [184] The resting position was identical with that of the Karajá: they stood with the upper part of the body bent over and rested the arms on the knee. The victor performed a dance in front of the loser, shouting loudly; upon walking away, he moved his left hand over the head of the defeated one. Here, too, the chief stood on the side of the guests.

574 Only after the return from the wrestling match was food put before the Karajá; only now were they regarded as accepted and permitted to disperse into the individual houses.

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628
123 Upon my departure from the village a strange ceremony took place, the meaning of which, I believe, is that a girl made pregnant during previous visits of Karajá was sent along with the Karajá to await the birth among them; whether she would then return could not be definitely ascertained; perhaps she went to the Karajá as a village prostitute. Shortly before departure, the chief took me by the hand and led me into the neighboring house. Here an obviously pregnant girl was sitting and /367/ spinning. She had to get up and lay her work aside; the chief's wife took off her neck ornament (I had already bought her leg bands from her in the morning). The girl then had to take a second bast apron and her net covering and go with us to the boat. Apparently this was very little to the girl's liking, for she wept bitterly and only gradually calmed down. The chief then made long speeches to me, the meaning of which, however, I could not understand. On the way, the girl was under the special charge of my Indian guide, who allegedly was her cousin. He was very gallant to her, carried her covering, brought food on a plate, etc. The girl always walked closely in front and behind him.

535
[184] The masked dance that I saw among the Šavajĕ was a īdjăzŏ dance and very similar to that of the Karajá. It took place on the first evening. The two masks stood side by side in front of the hut,

5: Krause--334 E-5 (1908) 1911 SP9 Caraja SP9
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/367 cont./

535 but turned toward each other, and sang a verse with gourd-rattle accompaniment. They then danced forward together toward the village and back again. This was repeated several times. The
533 dance ended with lively bows at the village. At night the young men sat in front of the mask hut and sang dance songs with the
[184] rattle accompaniment. These songs, too, were very similar to
532 those of the Karajá. The Šavajé did not permit photographing
535 the masks on the next day, so I was obliged to resort to sketching.
126 The masks were cylinder masks with a feather-mosaic covering. Black-dyed leaf-aprons for hips and shoulders served as body coverings.

In Schischá I acquired copies of masks, and, to be sure, of the ĭdjā̃lhēnĭ mask, the ămbŭ̈šăwādiă mask, and the lădēnĭ mask. Of these, ĭdjā̃lhēnĭ seems to be a typical Šavajé mask, for the songs of this mask which I was able to record phonographically among the Karajá were always designated by the latter as Šavajé
[533] songs. Of other Šavajé songs I obtained phonographically dĕsôĭ dĕsóĭ, a song that they sing after slaying a jaguar.

For further data on the masks of the Šavajé, see my article,
[113] "Tanzmaskennachbildungen vom mittleren Araguaya /Dance Mask Reproductions from the Middle Araguaia/." Jahrbuch des Museums für Völkerkunde zu Leipzig, Volume 3, Leipzig, 1910.

197 Their language, according to my data, seems to be identical with that of the Karajá. It does contain some completely different words: see tapir, gavião, maize, red and black neck tassels, lower-arm ornament of two pads with fringe hangings, calf ornament with tassels, leaf pipe; caracara is divergent.

A comparison shows that the south horde of the Karajá is linguistically somewhat closer to the Šavajé than the north horde, undoubtedly a result of the migrations of the Šavajé to the south horde. /Section III, "Die Kayapó (The Cayapo)," pp. 368-402, with Plates 62-68 and Ills. 209-261, is omitted in the translation./

/403/

IV. The Tapirapé.

175 1. Historical. Up to now the tribe of the Tapirapé has been known only from explorations. Their country was probably visited for the first time about 1746-1748 by the adventurer João de Godoy Pinto da Silveira, who evidently repeated the expedition of Pires Campos to look for the Martyrios gold mines (*Rev. trim.* 37, p. 262, note 18). Their name is mentioned for the first time in 1773 by Fonseca, who heard among the Karajá that the latter were living in peace with them (*Rev. trim.* 8, p. 388). Souza Villa Real reports that they had eight chiefs. The statement by Silva e Souza (1812) is somewhat confusing: the Tapirapé live on the Rio Grande (upper course of the Araguaya) and are a peaceable, agricultural people who know how to spin and weave; they are said to come from the *sertões* of the province of Rio de Janeiro (*Rev. trim.* 12, p. 496). These dwelling sites would be far away from what was otherwise assumed to be their territory on the Rio Tapirapé. It is more in keeping with this general assumption when Cunha Mattos (Rev. trim. 37, p. 393) mentions that they occasionally come to Bananal Island. Castelnau mentions a village of the Tapirapé on a small river opposite the north end of Bananal Island (Vol. 2, page 114). On his map, however, in the source region of the Rio Tapirapé whose course, incidentally, is in general shown correctly, there are three villages: one of the Tapirapé, one of the Mangara Curera, and one of the Milo. Moraes Jardim reports (*O Rio Araguaya*, Rio, 1880) that a river steamer traveled ten leagues up the Tapirapé to the harbor of these Indians. He says that the Tapirapé still have no contact with civilization, but are teachable and industrious. Ehrenreich reports ("Südamerikanische Stromfahrten /South American River Journeys/," p. 11) that the steamer with which he traveled had already gone up the Tapirapé for 60 kilometers (perhaps this is the same steamer and the same journey). Here, he says, lives that remarkable Tupi people, the Tapirapé, who are regarded as hospitable and gentle. Unfortunately, Ehrenreich was unable to [101] visit them because the steamer went on. At any rate, these reports merely show that on the Rio Tapirapé live the people called Tapirapé, who are on peaceful terms with the Karajá. Coudreau [113] now confuses the entire picture by his report (*Voyage au Tocantins-* [114] *Araguaya*, Paris, 1897). According to him)p. 110), the Tapirapé

T /403 cont./

175 114 are Karajá who are so named because they live on the lower course of the Tapirapé. On page 174 he mentions a village of the /404/ Tapirapé on the Fecho de Tapirapé and a village of the Karajá five days upward in the Tapirapé River; the one village consists of one house with ten occupants, the other, one house with 20 (p. 186). Here, therefore, the Tapirapé are regarded as a horde of the Karajá who live at the mouth of the river itself, and in the river, five days above the mouth, there is another village of Karajá! Coudreau was here the end of April; he encountered only a few places of the Karajá. His other reports are likewise very confused and uncertain, so that one may trace these, too, back to misunderstood information given by the Karajá. C

115 2. Information obtained /Erkundetes/. The information that I obtained from the Karajá was the following: T

131 [101] The Tapirapé (in Karajá: ūðhǔ) live six to nine days' journey in a boat above the emptying of the river into the Araguaya. From the landing place one is obliged to walk another half day, according to others two days, over the campo in order to reach their villages. T 105 They occupy three villages, and, to be sure, one large one and two smaller ones (according to one isolated statement, four villages). The men wear penis cuffs plaited out of palm leaves. Both sexes wear the hair hanging down to the small of the back. The men wear long lip-plugs of (reddish?) stone. Ear plugs are also customary. Their ornaments are similar to those of the Karajá. Tattooing occurs among the married women: they cut vertical lines into their chins and one line on either side of the corners of their mouths, obliquely downward; these lines are colored black. They obtain their food primarily by cultivating manioc; since they C [829] are very industrious, they cultivate large quantities. They are therefore considered rich by the Karajá. Of animals they keep dogs and, above all, araras, which the Karajá buy from them. Their weapons are bows and arrows, clubs, spears, and spear throwers. C T [439] They know how to work with cotton. They wind the spun threads into big balls, like those of the Karajá. The Karajá like to buy their large, firmly plaited, cotton net coverings with a wide, black center stripe.

T /404 cont./
105 center stripe. Their women also make pottery. Their language
C T differs from that of the Karajá; the two peoples do not understand
[197] each other. The relationship between the Karajá and the Tapirapé
C T seems to have been peaceful in former times. With iron goods the
648 Karajá bartered for net coverings, bows, araras, stone lip-plugs,
[439] food, etc. The meeting place was a sandbank in the Rio Tapirapé,
opposite a high steep bank, slightly below the place to which the
C T Karajá ordinarily extend their annual fishing expeditions. The
[721] Karajá had taken advantage of this opportunity to abduct in secret
the women and children in the places stripped of men. As has
been mentioned above (p. 263), because of this there was finally
a hostile clash between the two tribes about six or seven years ago;
C since then the Karajá avoid this spot, they no longer go so far
[729] upstream. The abducted women are used by the Karajá as slave
women for work, as well as village prostitutes; the children are
taken into the tribe. /Pl. 69 appears here./ /405/ /Ills. 262 and
263 appear here./

C
162 3. Observations in Karajá villages. In the villages of the
T Karajá I saw a total of two women, three maidens, and two boys
[142] from the Tapirapé. They were smaller and more delicate than
T /Ills. 264 and 265 appear here/ the Karajá. The women wore black
304 incised tattooing on the chins and on the cheeks (see Ill. 262 a, b
302 /see p. 339/). One girl was painted red on the face (Ill. 263).

C T In the way of objects that were supposed to come from the
439 Tapirapé, I acquired the following in the Karajá villages near
126 the Tapirapé mouth: the comb (kŭwâĭ; Pl. 69, Ill. 1); its method
T of construction is identical with that of the Karajá, but the very
303 regular plaiting pattern is different from that of the Karajá. The
T spindle (Ill. 264) with the double-conical wax whorl does not differ
283 in any way from those of the Karajá.

T The club (īwŭrá, Ill. 265) is identical in form with the round
411 clubs of the Karajá. One side of the front half of the club is grooved
and flanked on either side by a raised strip which bears groups of
cross-lines. The cylinder on the handle has three grooves; the
handle is grooved and likewise has two strips with cross-lines and
depressions.

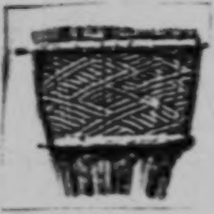
[TEXT CONTINUES ON P. 339]

5: Krause--338 E-5 (1908) 1911 SP9 Caraja
Tapirape SP22

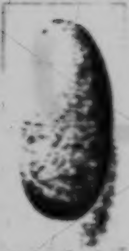
Plate 69

303 ←

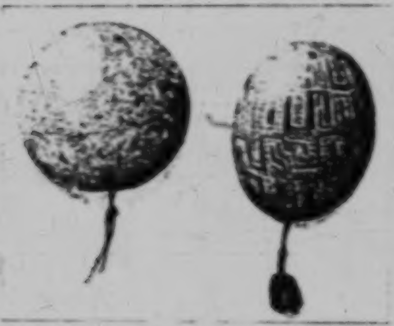
415
531
171 →



1. Comb.



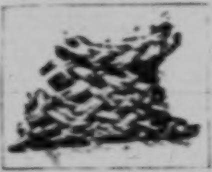
2. Whole-gourd vessel.



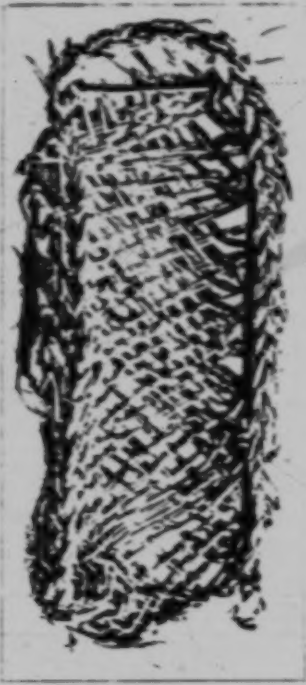
3 4

Half-gourd vessels.

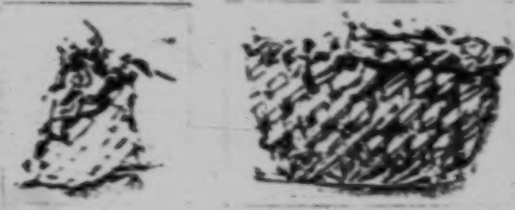
285
482



6

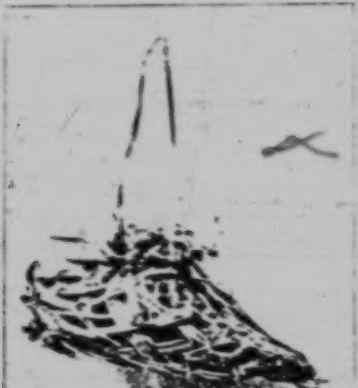


5. Back-basket.



7 8

6-8. Rectangular transport bags.



9. Elastic transport bag.

/405 cont./

304 ←

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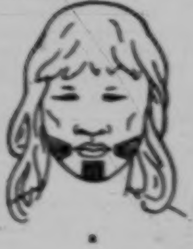
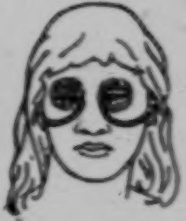


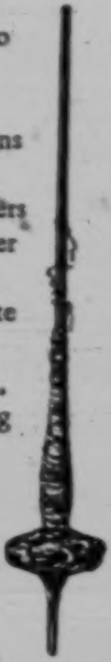
Ill. 262 a, b.
Tattooing of the Tapirapẽ women.



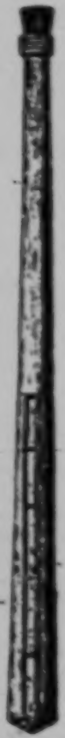
Ill. 263.
Painting of a Tapirapẽ girl.

415 The whole-gourd vessel (kúĩtă; Pl.
531 69, Ill. 2) bears carved designs similar to
171 those of the Karajá; everything is very crudely executed, however. Of the two half-gourd vessels (kăšēdi; Pl. 69, Ills. 3, 4), one is provided with a tassel made of red cotton threads; their designs are reminiscent of the Karajá carved designs, whereas the designs on the others are completely foreign and carved rather crudely and clumsily.

532 The doll (dioho, Ill. 266) of white earth, of rhomboid shape, represents a
[283] → Tapirapẽ /406/ maiden. A roll of wax, which is led from one corner down along
[411] → the two adjacent edges, serves as hair. A parting and arm cuffs (red painting between two rolls) have been put on it. Moreover, the doll wears two ear-rods. In the center and at the four corners there are small holes that are connected with the center by means of one line to the sides and two lines to the top and bottom. The whole figure is five centimeters high and wide and three centimeters thick. It was made by a Tapirapẽ boy. Of



Ill. 264.
Spindle.



Ill. 265.
Club.
Tapirapẽ.

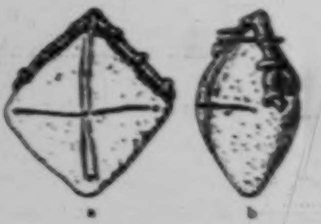
/406 cont./

114 course, I cannot state with certainty that all Of these objects 2/A actually come from the Tapirapé. In particular this cannot be done in the case of the spindle; yet they all have something about them that is more or less foreign to the Karajá.

192 Of words, I obtained the following through the Karaja in their perhaps corrupt pronunciation: penis cuff, hōŏlă; urucú, kāă; tobacco, bădůna.

114 [131] 4. Observations in Tapirapé territory. In traveling on the Rio Tapirapé I came upon traces of a people who I assume were Tapirapé, for I met them in approximately the region in which, according to the accounts of the Karajá, the Tapirapé were supposed to live; I then crossed the boundary between the Karajá territory and the Tapirapé territory, as my Karajá companions declared; finally, the number of villages encountered (three) corresponds to that given by the Karajá.

532



Ill. 266a, b.
Doll of white earth.

[226] [250] The traces that I came across were the following: on the twelfth day of the river journey footprints on a sandbank; on the thirteenth day a lake blocked off by a fish fence, next to it in the forest a place for roasting food, from which a path led northward over the campo; on the fourteenth day a second roasting place with a campo path; from noon of this day all traces ceased. From the twelfth to the fourteenth day, on the other hand, places of fires, as well as the remains of old lake barricades, were to be seen everywhere.
[See pp. 330-339 -- Analyst]

/406 cont./

114 On the campo path from the first roasting place, which was later
[489] joined by the second coming from the left, we reached a large
[361] village on the second day of the land march, two smaller villages
[312] on the third day, all three abandoned and in utter ruins. Water was not to be found on the campo on which the villages were located; the swamps and brooks to which paths led were dried out and, when excavated, in part to a depth of one meter, did not even yield moist earth, to say nothing of water.

131
133 On the basis of the discoveries and observations that I made at these places, I formed the following opinion. The tribe lives on the high campo that extends from the southern bend of the Tapirapé to the north as far as the high mountains (or plateau borders) that enclose it in the north and west. In front of these borders there extends a tremendous trough, apparently the source region of the Tapirapé, which from there flows around out of the high campo in the west and south, then turns off to the northeast.
[361] /407/ Here, approximately 130 kilometers due west from
[162] the Tapirapé mouth, the tribe lives in one large and two smaller
361 villages during the rainy season. The large village seemed to have had three to four houses; the second, smaller one, two to
[342] three; the third perhaps the same number. The houses were in such a state of ruin that their construction was no longer recognizable; apparently they were large rectangular buildings with
[133] a pointed gable roof. The villages lie close to the large forest area that accompanies the trough in front of the mountains. All around in smaller troughs extend large swamps to which brooks
221 lead. During the dry season these water areas dry up completely, so that even holes up to a meter deep in the brook bed do not yield moist earth. As a result, the Indians are compelled to migrate to water areas, and apparently they then first seek the
[437] upper Tapirapé. In former times they seem to have come farther downstream to a certain place where they met the Karajá, who extended their fishing expeditions this far, and traded with them. This trading place lies about 30 kilometers southeast of the first village (34 kilometers from the second and third). As
[222] a result of the conflicts with the Karajá, they now avoid this

/407 cont./
221 region and come to the river farther upstream, before it turns
226 toward the northeast. Here, by means of poisonous cipo, they
[252] fish successive lakes blocked off by fences. They seem to travel
from upstream downward, for the upper roasting place showed only
a few new beams among very old ones, whereas the lower one was
apparently quite recently built. This lower one, beside which they
fished from the middle to the end of August 1908, lies about 16
kilometers south-southwest of the first village (24 kilometers
[487] from the second and third). The well-worn paths that go from the
two roasting places, join, and lead by way of the first village
to the other two, seem to indicate that the Indians visit this spot
annually. Where they go from here I was unable to find out;
perhaps they went across the Tapirapé to the south. In any case
a campo lake abounding in fish, several kilometers away from
the trading place, showed no traces of human beings.

161 These people seem to be very numerous. The number of
[342] houses is small, to be sure, but their dimensions seemed to be
[252] quite considerable. The 26 huge grills at the first roasting place
and 10-15 at the second, the sandbanks completely trodden down
with footprints beside the first fish lake, certainly lead one to
513 conclude that there is a large crowd of people. Sleeping is
352 apparently done in hammocks. This is indicated first by the net
coverings that the Karajá buy from them, and then by the complete
absence of sleeping places beside the roasting place, which
was certainly used for many days.

241 Besides manioc (according to the account of the Karajá),
these people also plant maize, as is indicated by many, partly
231 charred corncobs at the roasting place. As domestic animals
they keep dogs, the traces of which were numerous on the sandbanks.
224 It may surely be assumed that they devote themselves to
[136] hunting. The campo is extremely rich in deer, the forests in
wild pigs. Certainly they will not forgo these sources of meat.

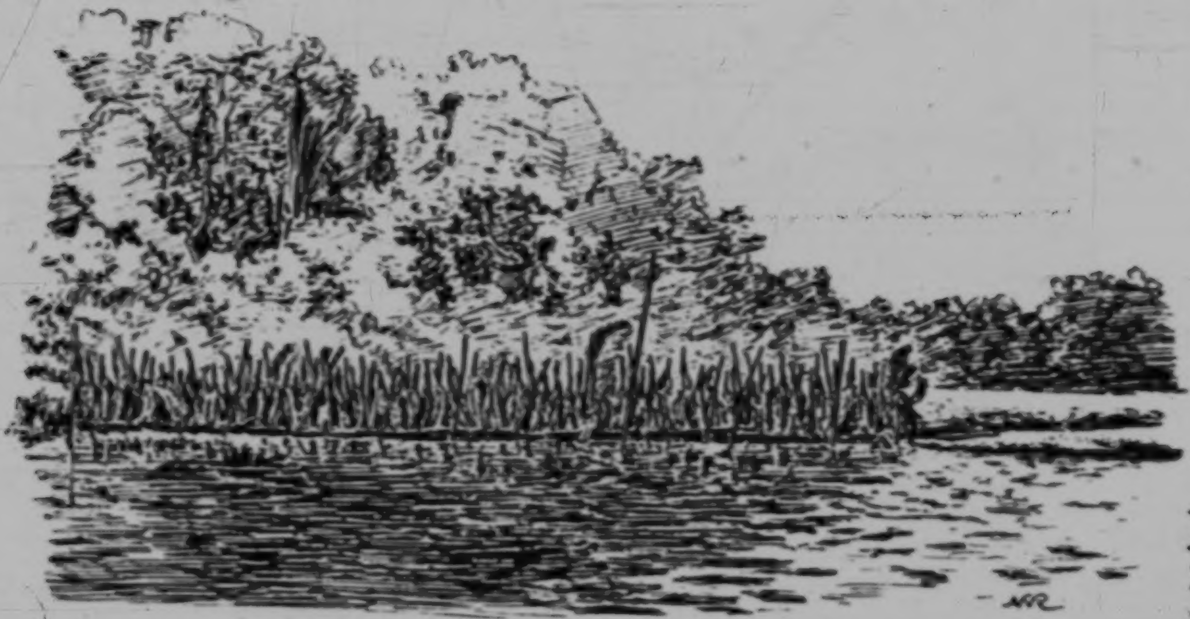
226 In addition, fishing is practiced on a large scale through
poisoning the /408/ /Ill. 267 appears here/ /409/ water of
blocked-off lakes. We saw barrier poles everywhere in the
territory of this tribe in front of lake outlets. The first lake that
we came across was completely blocked off by a fence that was

[Text continues on p. 344]

226

5: Krause--343 E-5 (1908) 1911 SP9 Caraja

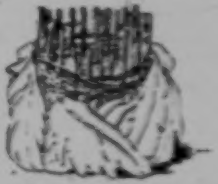
Tapirape SP22



Ill. 267.
The fish-fence on the fish-lake of the Tapirapé, viewed from the river.
(Drawn from a photograph.

/409 cont./

226 still green. The location of the fence is shown in Ill. 7. The fence extends from the lake shore to the sandbank that separates it from the river. Vertical posts are driven in and joined together by a horizontal beam floating on the water. They are supported on either side by diagonal struts. Inside, dense foliage is tied on, which is supposed to prevent the stupefied fish from being carried out (Ill. 267). The posts had been cut nearby in the forest on the southern bank. The water was poisoned with poisonous cipo that lay in quantities on the sandbank and at the rear end of the lake; it had been fetched from the forest at the [501] end of the lake. The Indians apparently do not have boats for traveling on the [225] lake. Serving for this were a few light tree trunks that lay tied together in the lake beside the sandbank. In this way they had caught all kinds of fish, even piracucús, obviously in large quantities, as the large number of grills (26) 225 shows. They also caught turtles and kept them alive. They had built a sort of cage, in the shade of which the turtles were able to survive the hot part of the day (Ill. 268). Sticks about a meter high were stuck in the ground in a circle three-fourths of a meter in diameter, interwoven with leaves, and joined together by cipo winding.



Ill. 268.
Turtle cage.

252 The preparation of food seems to be done by boiling and roasting. The fire is transported with large blocks of wood that lay about everywhere. Cooking is obviously done in clay vessels, the shards of which lay scattered around at the first roasting place and beside the paths. Chiefly, however, the yield from the fishing expeditions seems to be roasted, perhaps for stores, for the entire layout of the roasting places and the numerous back-baskets indicated large-scale activity. Roasting was done near the lakes in the forest on large sites on which huge grills were found. These had a triangular or rectangular form, a roasting surface as large as four square meters, and were mounted to the trees of the forest. Often several, with their frames, were joined (see Ill. 269 a-c /see p. 346; Pl. 29 /see p. 18/, Ill. 2). The beams of these racks

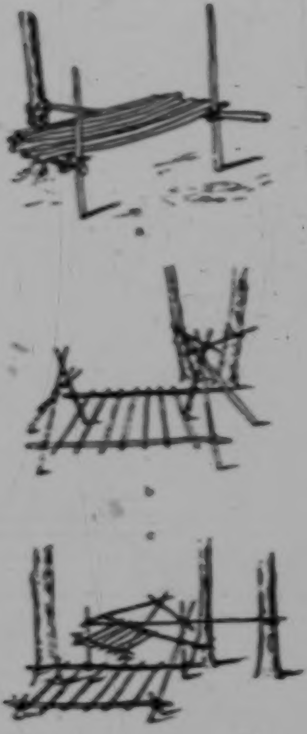
/409 cont./

252 were lashed together with bast. They were obviously cut to size
812 with stone axes, whereas thinner branches showed sharp knife cuts. Thus, iron knives have made their appearance here as a result of the carrying trade, even before a white man has seen the people themselves.

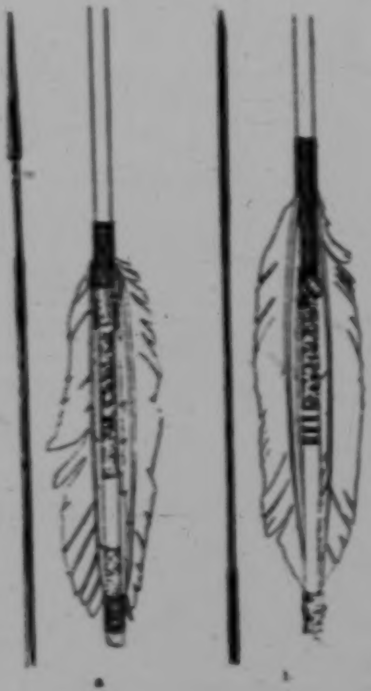
251 482 The roasted booty is apparently taken along by the Indians

252 ←

411 →



Ill. 269 a-c. Grills from the large roasting place of the Tapirapé.



Ill. 270 a, b. Arrows.

251 482 on their further expeditions to other water places. For this purpose they use transport back-baskets as well as smaller carrying bags, of which I brought along a selection from the specimens lying about at the roasting places.

/409 cont./

482 The back baskets are similar in construction to those of the
485 Karajá, but considerably smaller. One back-basket is plaited
[171] out of two palm fronds, like those of the Karajá; /410/ the ribs form the two longitudinal poles, the interwoven inner part of the fronds the bottom, the outer part the open-work edge. Their dimensions are 87 centimeters in length, 26 centimeters in width, 14 centimeters in height. Carrying bands are absent. The other back basket (Pl. 69, Ill. 5), by contrast, is made of only one frond in that the rib is broken twice and in this way forms the two longitudinal poles and the bottom cross-pole. To strengthen the longitudinal poles, two separate poles are tied on. The bottom plaiting and the lateral rods are /Ills. 269 and 270 appear here/ made considerably more neatly than in the previous one. It is only 68 centimeters long, 25 centimeters wide, and 15 centimeters high.

The bags are all made out of one palm frond in such a way that the rib forms the lower cross-edge, above which the bag, plaited out of pinnae, is built up (Pl. 69, Ills. 6-8). It is rectangular in shape throughout and is made with a simple one-up-one-down plaiting. Where carrying bands are present, they are fastened to the long side or the transverse side. /411/ Only one bag (Pl. 69, Ill. 9) is different in shape; its upper edge is drawn together tightly, so that only a small round opening remains, below which the bag bulges out in all directions. The measurements of the bag are: 10-16 centimeters high, 15-37 centimeters long.

301 Concerning other finds, there are still to be mentioned: a tassel of red cotton yarn that corresponds exactly to a cut-off,
411 youth's neck-tassel from the Karajá. And then two arrows. One of these (Ill. 270a) has a flat wooden point 43 centimeters long with barbs cut out on two sides and double-edged sharpness. The taquara shaft is 110 centimeters long and bears in back the two-part feathering, the twist of which makes a quarter turn and which is fastened only at the upper and lower end by winding. The upper winding consists of black cotton; into it little red feathers are tied toward the inside. The space between the feathers is

/411 cont./

411 painted with red lacquer from the top to the center. The end
winding consists of a fine white thread; it carries a crossed
[284] thread and extends to the notch. The attachment winding between
shaft and point is made of embira and consists of two
[171] parts which are connected by spiral winding. Thus, this
arrow shows nothing that would be foreign to the Karajá. The
other arrow is entirely different (Ill. 270b). The long-tapered
cane point, 30 centimeters long, is set onto a round wooden
stem 49 centimeters long and is simply wound with embira at the
point of attachment. The wooden stem, in turn, is set into the
cane shaft, which is 75 centimeters long. Its attachment winding
of black embira extends almost to the upper feather-winding.
The feathering is done in the same way as in the case of the
[284] other arrow. The upper winding consists of black cotton thread,
to which is joined a black embira winding that extends up to
half the intermediate space of the very long feathering. In it are
wrapped little red feathers. The notch winding consists of white
thread and carries three parallel, widely crossed threads.

105 When we sum up everything, we find that the Tapirapé
171 are a people who, like the Karajá and Šavajé, live beside lakes
on the campo during the rainy season, come to the river during
the dry season in order to fish there, but, in contrast to the
former, seek out different places one after the other, in other
words, migrate within a definite area. They plant manioc and
maize, work cotton into hammocks and ornaments, are familiar
with pottery, the working of stones into axes and lip plugs, carry
bows, arrows, and clubs, and like to decorate their objects with
carvings. In many things their culture seems to be very close
to that of the Karajá, along with them they probably belong to
the same ethnographic province, which is distinctly separate
from that of the Xingu region; they differ essentially from them,
however, in their small stature, their foreign language, and an
ignorance of navigation. /Page 412 is blank. The "Appendix,"
pp. 413-482, has been omitted in the translation; see the foreign
text./

/483/

List of Illustrations

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006

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/484/

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b. The same youths from the front.

/484 cont./

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Maps

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2. Map of the Rio Araguaya. Scale 1: 2'000 000.[2]

Remarks on the Maps.

For the survey map our German atlases were used as a basis; the drawing in of the land route and of the Araguaya, however, was based on my records, which were taken with compass and watch.

For the land route from the Araguaya to Leopoldina this has resulted in essential deviations from our German maps, whereas my records agree better with the Brazilian map of the Companhia Mogyana (S. Paulo, 1905). Especially /495/ important are the changes I made on the stretch from Araguary to Caldas Novas.

The river survey was made from the south from Leopoldina to Village 16, from there to Conceição from the north.

It shows radical deviations from our atlases. The distances northward from the Rio das Mortes seem too great; moreover, the direction of the river differs from there to the east. In order to fit my data into the survey map, the stretch from the Rio das Mortes to Conceição had to be shortened by one-fifth and, in addition, turned approximately 9.5° to the west. I did not make these corrections in the detail map of the river. My linear measurements are most nearly like those on Ehrenreich's map (Zeitschrift der Gesellschaft für Erdkunde zu Berlin, Vol. 27, Plate 3). [113]

[1] [cf. End Map B on pp. 369-374.]

[2] [cf. End Map A on pp. 366-368.]

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[114] I should like to remark that on our maps the lower Araguaya from the north end of Bananal Island to the confluence with the Tocantins is represented very differently in its linear proportions, deviates sharply from the Ehrenreich map, which is based on the map of Moraes Jardim existing in Goyaz, and is more like Coudreau's map. Coudreau, however, traveled on the river under abnormal conditions -- extraordinarily high water. /The index, pp. 496-512, is omitted in the translation; see the foreign text./

5: Krause

SP9 Caraja SP9
Tapirape SP22

C
T
101
102
103
131
133
361

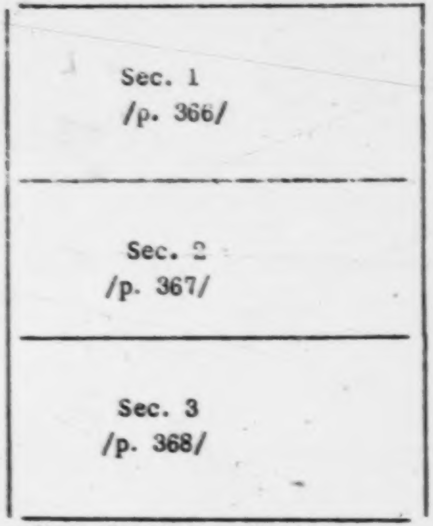

Sec. 1
/p. 366/
Sec. 2
/p. 367/
Sec. 3
/p. 368/

Chart of Positions of End Map A.
[Facing p. 365]

Tapirape SP22

C
T
101
102
103
131
133
361

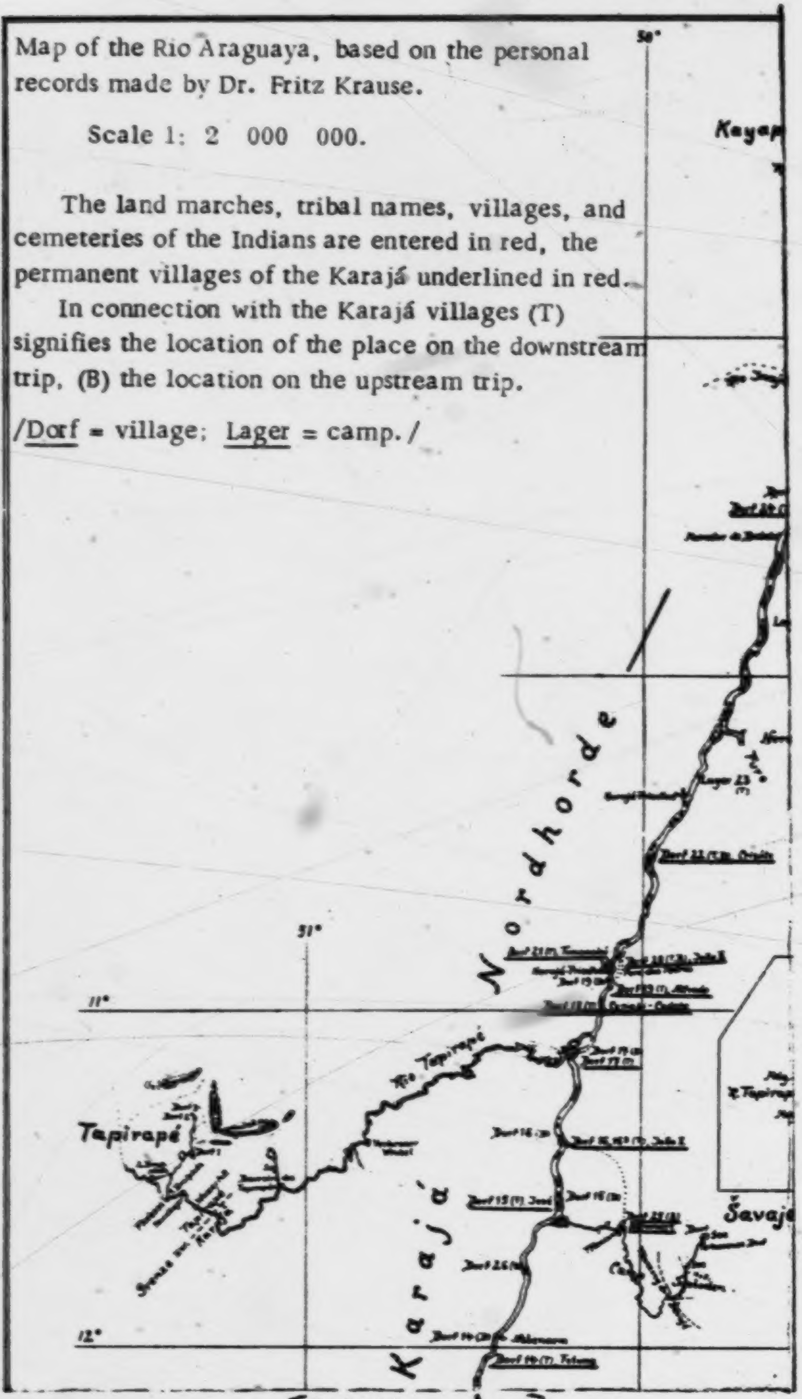
Map of the Rio Araguaya, based on the personal records made by Dr. Fritz Krause.

Scale 1: 2 000 000.

The land marches, tribal names, villages, and cemeteries of the Indians are entered in red, the permanent villages of the Karajá underlined in red.

In connection with the Karajá villages (T) signifies the location of the place on the downstream trip, (B) the location on the upstream trip.

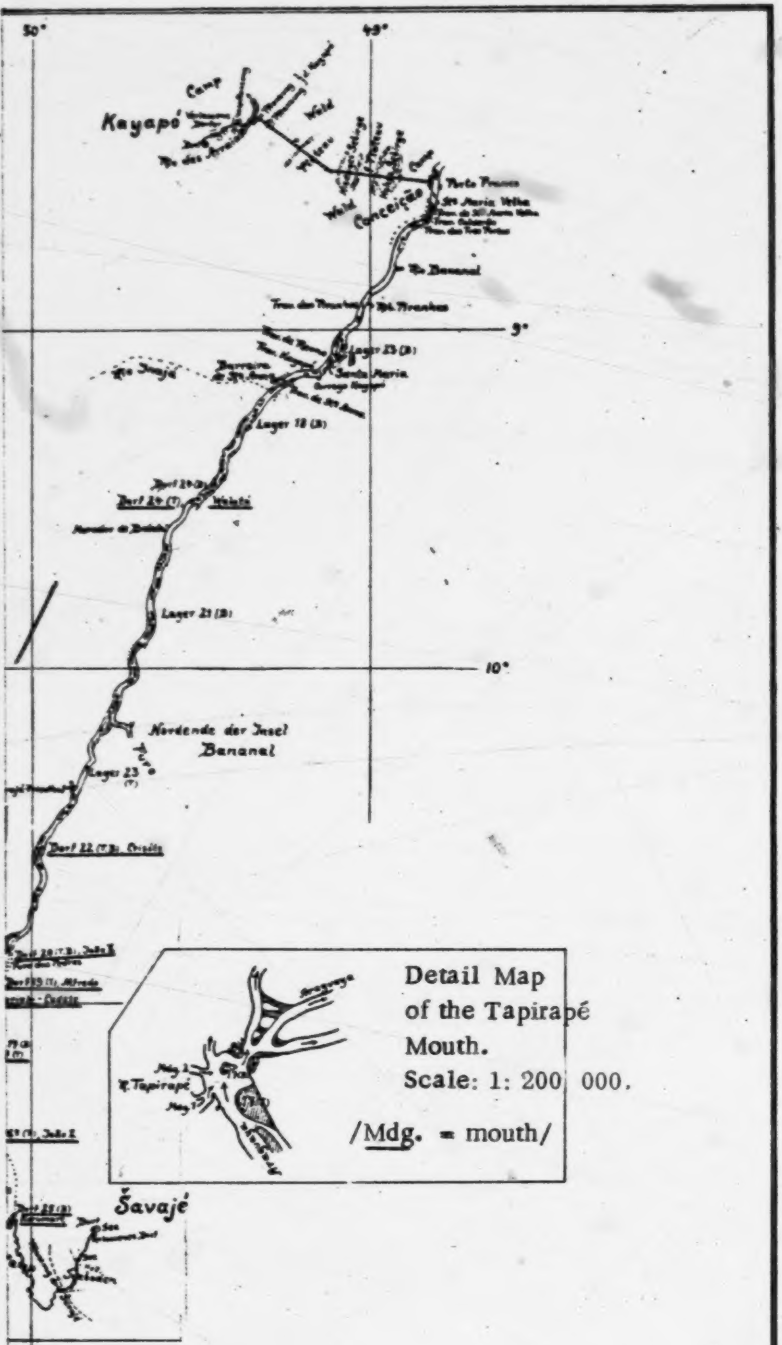
/Dorf = village; Lager = camp./


50°
Kayap
Nordhorde
51°
11°
Rio Tapirapé
Tapirapé
Karajá
Šavajé
12°

[End Map A-1]

5: Krause--367 E-5 (1908) 1911 SP9 Caraja SP9
Tapirape SP22

C
T
101
102
103
131
133
361


50°
49°
9°
10°
Camp
Kayapó
Wald
Rio das Arraias
Conceição
Porto Franco
Sta Maria Velha
Rio Bananal
Rio Piranhas
Lager 23 (B)
Santa Maria
Rio Inajá
Barreira de Sta Anna
Lager 18 (B)
Dorf 24 (B)
Dorf 24 (T)
Lager 21 (B)
Nordende der Insel Bananal
Lager 23 (T)
Dorf 22 (T.B.)
Mdg. 1
R. Tapirapé
Mdg. 2
Šavajé

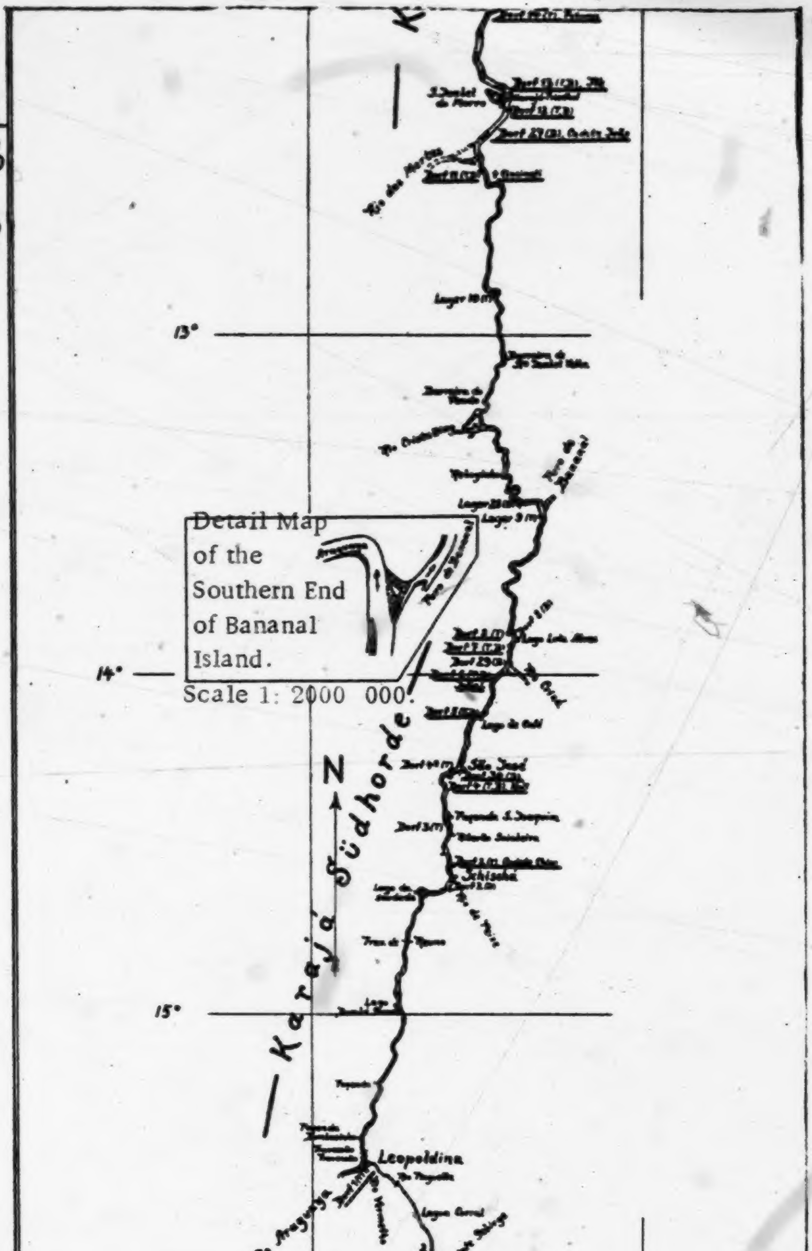
Detail Map
of the Tapirapé
Mouth.
Scale: 1: 200 000.

/Mdg. = mouth/

[End Map A-2]

5: Krause--368 E-5 (1908) 1911 SP9 Caraja SP9
Tapirape SP82

C
T
101
102
103
131
133
361


13°
14°
15°
16°
51°
50°
N
Karajá Südhorde
Leopoldina
Schischa
São João
Plateau

Detail Map of the Southern End of Bananal Island.

Scale 1: 2000 000.

[End Map A-3]

5: Krause

B
C
T
102
101
103
131
133

SP9 Caraja SP9
Bororo SP8
Tapirape SP22

Sec. 1 /p. 369/	Sec. 2 /p. 370/	Sec. 3 /p. 371/
Sec. 4 /p. 372/	Sec. 5 /p. 373/	Sec. 6 /p. 374/

Chart of Positions of End Map B.
/Facing p. 368/

5: Krause--369 E-5 (1908) 1911 SP9 Caraja SP9
Bororo SP8
Tapirape SP22

B
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101
102
103
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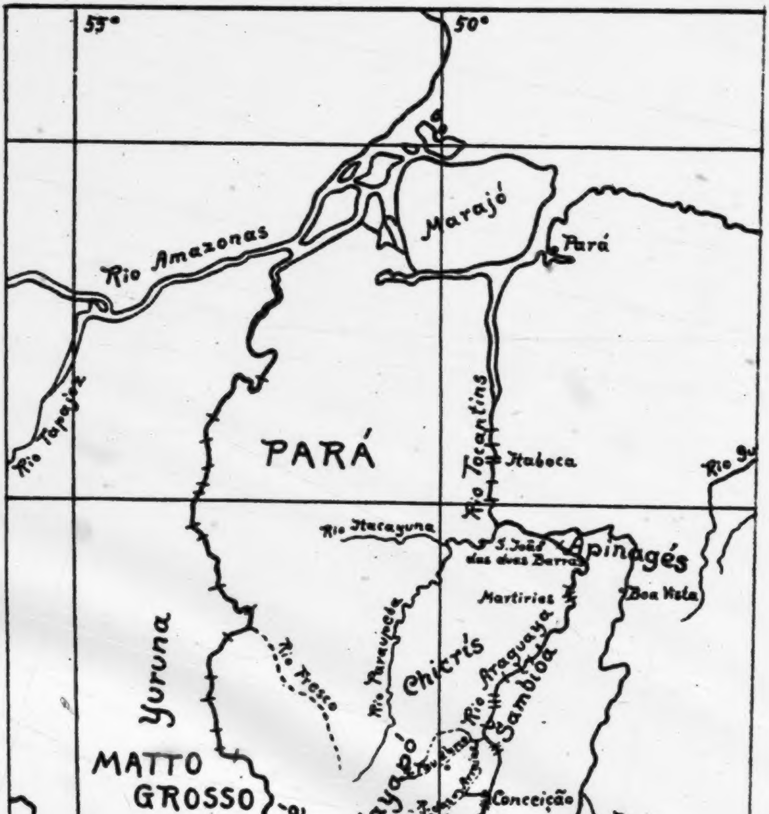
133

Survey Map

Scale 1: 20'000 000.


55°
50°
Marajó
Pará
Rio Amazonas
Rio Tapajoz
PARÁ
Rio Tocantins
Itaboca
Rio Gu
Rio Itacayuna
S. João das duas Barras
Apinagés
Martirios
Boa Vista
Yuruna
Rio Fresco
Rio Paraupeba
Chicris
Rio Araguaya
Sambioá
MATTO GROSSO
Kayapó
Conceição
Rio Somno
Sta Maria
Sta Anna
R. Inajá
Gorotiré
Rio Xingu
Rio Paranatinga
Tapirapé
Rio Tapirapé
Karajá
Javahé
Suyá
Arumá
Porto Imperial
Rio Tocantins
Cherente
GOYAZ
Bananal
Canoei

[End Map B-1]

5: Krause--370 E-5 (1908) 1911 SP9 Caraja SP9
Bororo SP8
Tapirape SP 22

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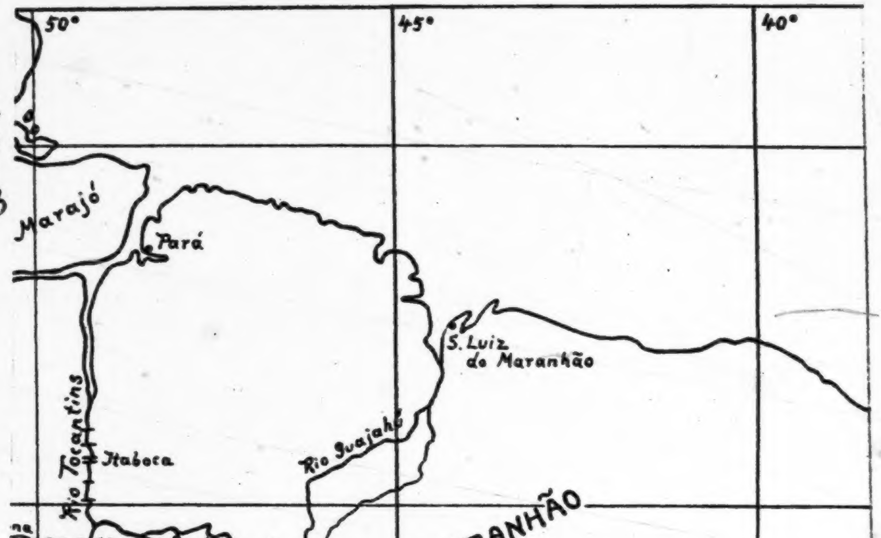
50°
45°
40°
Marajó
Pará
S. Luiz do Maranhão
Rio Tocantins
Itaboca
Rio Guajahú
S. João das duas Barras
Apinagés
Martirios
Boa Vista
MARANHÃO
Rio Araguaya
Sambioá
PIAUHY
Conceição
Ste Maria
Ste Anna
Rio Somno
Porto Imperial
Rio Tocantins
Cherente
GOYAZ
Bananal
Franzisco

[End Map B-2]

5: Krause--371 E-5 (1908) 1911 SP9 Caraja SP9
Bororo SP8
Tapirape SP22

B
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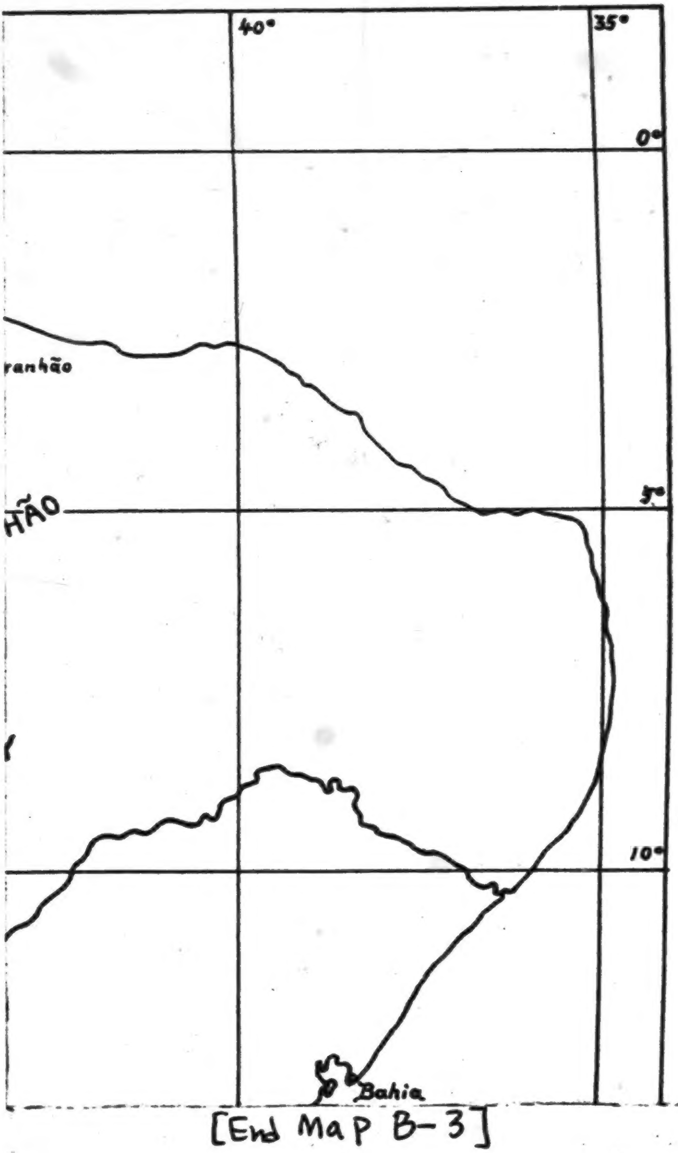
102
103
131
133


40°
35°
0°
5°
10°
ranhão
HÃO
Bahia

[End Map B-3]

5: Krause--372 E-5 (1908) 1911 SP9 Caraja SP9
Bororo SP8
Tapirape SP22

B
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101
102
103
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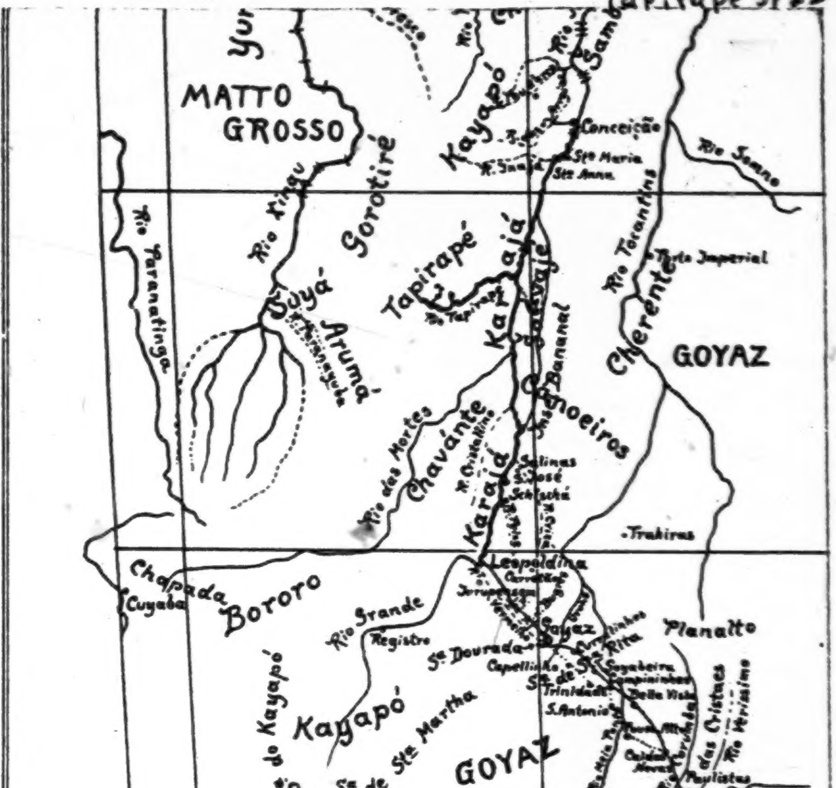
133


MATTO GROSSO
Kayapó
Conceição
Sta Maria
Sta Anna
Rio Somno
Rio Xingu
Gorotiré
Rio Paranatinga
Tapirapé
Karajá
Rio Tocantins
Porto Imperial
Cherente
Suyá
Arumá
GOYAZ
Bananal
Canoeiros
Rio das Mortes
Chavánte
Salinas
S. José
Karajá
Trahiras
Leopoldina
Chapada
Cuyaba
Bororo
Rio Grande
Registro
Sta Dourada
Goyaz
Sta Rita
Planalto
Trinidade
S. Antonio
Sa do Kayapó
Kayapó
Sa de Sta Martha
GOYAZ
das Christaes
Rio Verissimo
Paulistas
Rio Paranahyba
Araguary
Rio das Velhas
MATTO GROSSO
Uberaba
Rio Grande
Franca
Rio Tieté
Rib. Preto
SÃO PAULO
Rio Paraná
Rio Paranápanema
Campinas
Jundiahy
S. Paulo
Conceição de Itanhaem

The travel route and the tribal names are entered in red.

[End Map B-4]

5: Krause--373 E-5 (1908) 1911 SP9 Caraja SP9
Bororo SP8
Tapirape SP22

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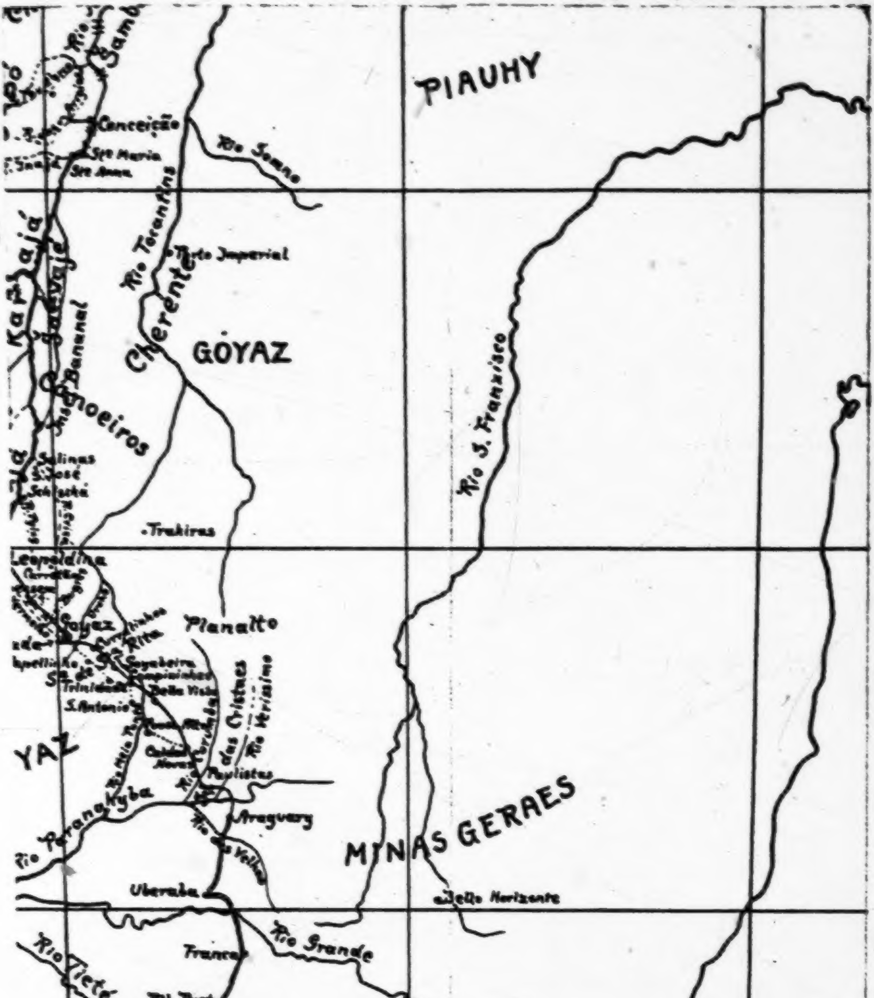
PIAUHY
Conceição
Sta Maria
Sta Anna
Rio Somno
Rio Tocantins
Porto Imperial
Cherente
GOYAZ
Kapajá
Bananal
Canoeiros
Salinas
S. José
Rio S. Franzisco
Trahiras
Leopoldina
Goyaz
Planalto
Goyabeira
Trinidade
Bella Vista
S. Antonio
YAZ
das Cristaes
Rio Veríssimo
Paulistas
Rio Paranahyba
Araguary
Rio das Velhas
MINAS GERAES
Uberaba
Bello Horizonte
Franca
Rio Grande
Rio Tieté
Rib. Preto
SÃO PAULO
anápanema
Campinas
Petropolis
Rio de Janeiro
Jundiahy
S. Paulo
Santos
Conceição de Itanhaém

[End Map B-5]

5: Krause--374 E-5 (1908) 1911 SP9 Caraja SP9
Bororo SP8
Tapirape SP 22

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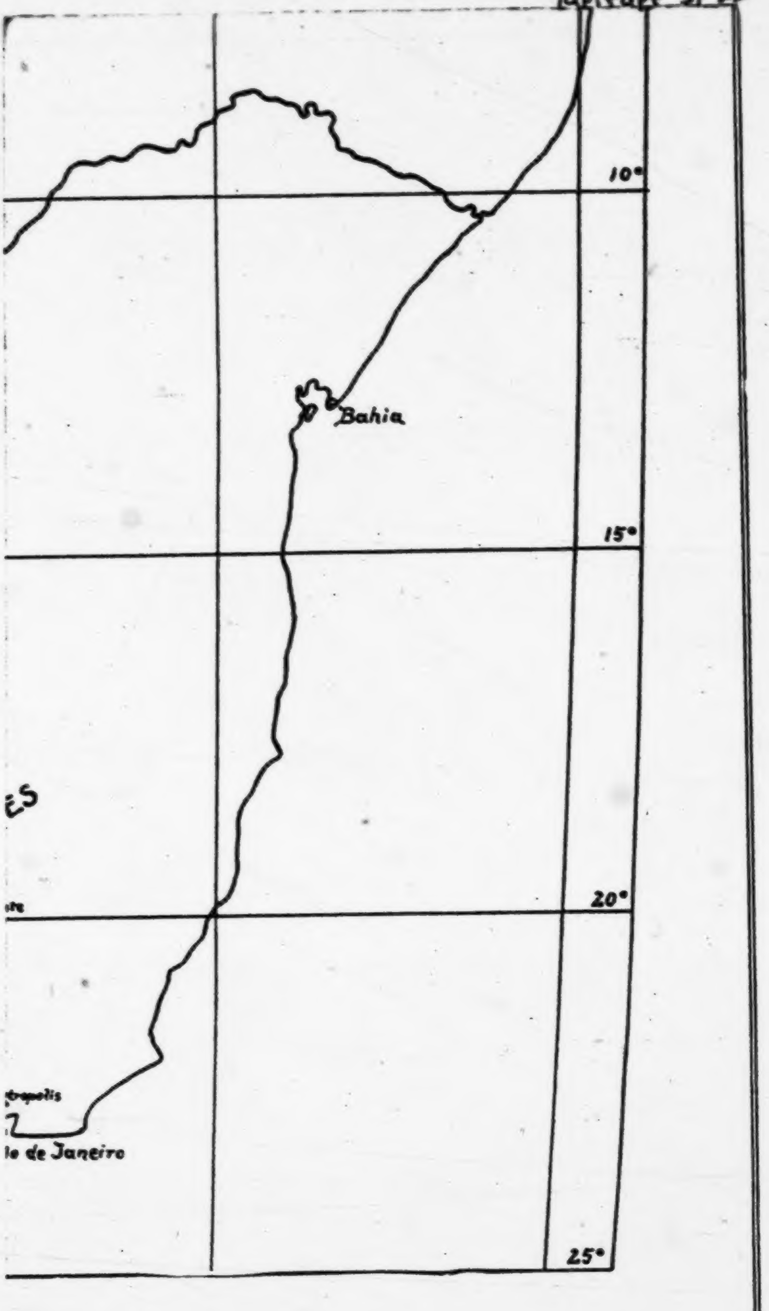
10°
Bahia
15°
ES
te
20°
tropolis
lo de Janeiro
25°

[End Map B-6]

[This source contains a number of local, Brazilian terms which are fairly uncommon and difficult to identify. The probable meanings of some of these terms are indicated below.]

Foreign term	Page reference	Identification
mutum	1, 148, 155, 157	currassow
taquara	98 ff.	a kind of bamboo
aruera (wood)	110	probably aroeira
jabuticaba	149	Mouriria pusa
mangaba	149	Hancornia speciosa (fruit of)
cara	149	Dioscorea sp.

[For additional, detailed information concerning feather ornaments and feather ornamentation, see category 116, pp. 129-147.]

5: Krause SP9 Caraja SP9

292

535

796

[For the description and use of feathered ornaments such as caps, helmets, belts, hoops, etc. on festive and ceremonial occasions, see category 301.]

[For additional, detailed information concerning ornaments and ornamentation of all kinds, see category 116, pp. 112-147; particularly notable are the descriptions of labrets on pp. 112-116, and feather head-ornaments on pp. 129-141.]

102
131

Cayapo SP11
Coroa SP13
Sherente SP20
Suya SP21
Yuruna SQ26

[For a map showing general tribal locations, see 5: Krause, SP9 Caraja, Category 116, pp. 369-374.]